

# THE ILLUSTRATED LONDON NEWS.



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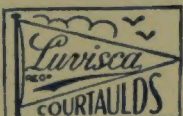
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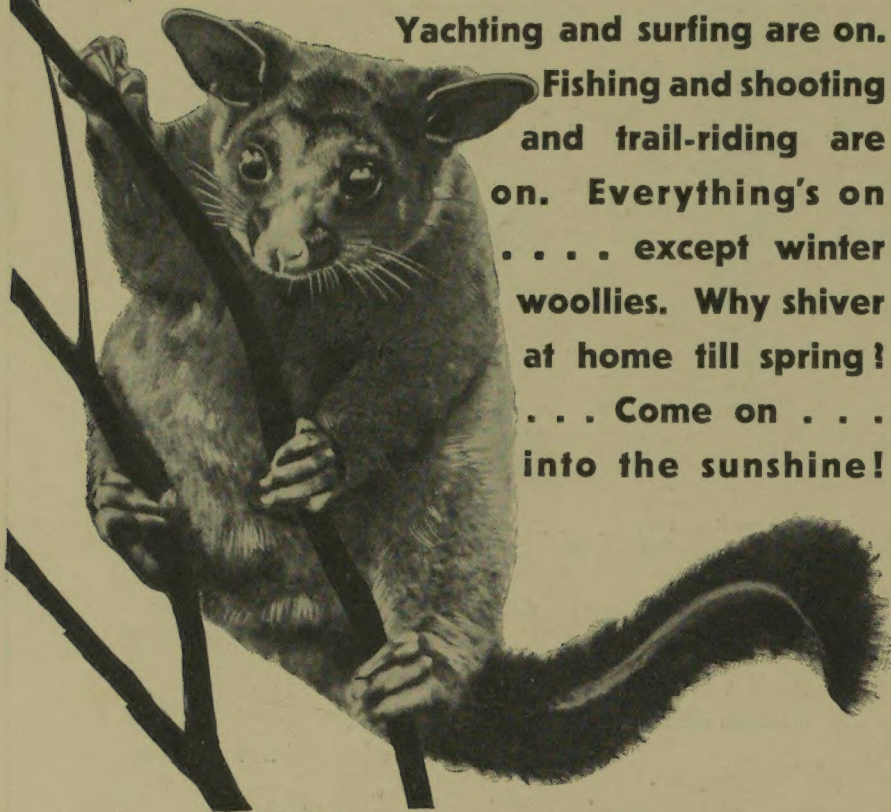
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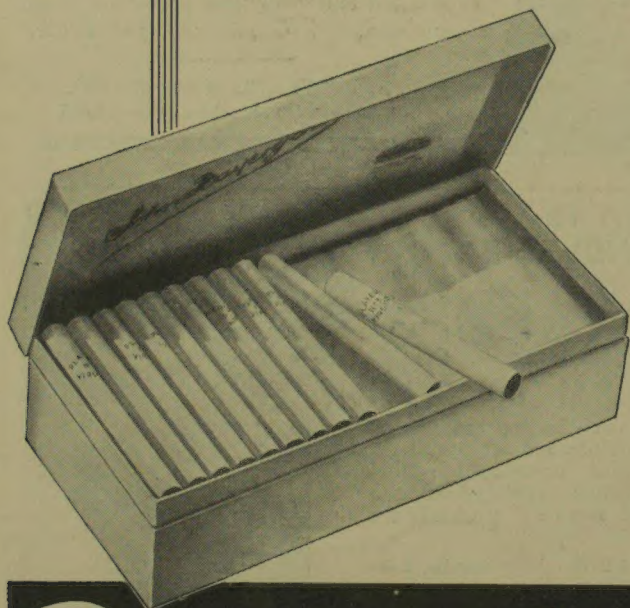
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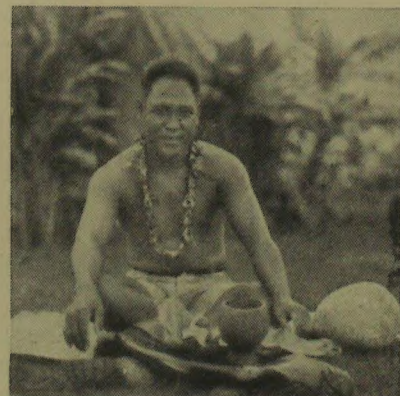
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, DECEMBER 3, 1932.



**THE ARCHBISHOP OF CANTERBURY—BY P. A. DE LASZLO, M.V.O.: A PORTRAIT UNVEILED AT THE CHURCH HOUSE, WESTMINSTER, ON NOVEMBER 29.**

Mr. De Laszlo's fine portrait of the Archbishop of Canterbury adorns the walls of the Church House, which already contains the same artist's portraits of Lord Selborne and of Mr. F. A. White, vice-president of the Corporation of the Church House. Since Mr. De Laszlo also painted a large canvas of Archbishop Davidson, it has been pointed out that he seems to be in the way of becoming the accepted portrait-painter to the Church of England. The present Archbishop was translated to Canterbury from the See of York in 1928. The portrait shows him wearing the chain of the Royal Victorian Order.





By G. K. CHESTERTON.

PRESIDENT WILSON eventually entered into the Great War, remarking that it was a war to make the world safe for Democracy. Herr Hitler is undoubtedly ready to wage another Great War to make the world safe from Democracy. But the reaction is not at all peculiar to that one rather peculiar reactionary. We have just about reached the date in history at which all the democratic idealists of modern times would have expected Democracy to be victorious everywhere and welcomed wherever it was victorious. Bentham or Godwin, Condorcet or Tom Paine, Michelet or Mill, Jefferson or Lincoln, Shelley or Hugo or Walt Whitman—almost all the great men of the nineteenth century had their shining faces turned towards that dawn; and, like Swinburne, perhaps the last of them, sang their songs before a sunrise. They would certainly have believed that by the thirtieth year of the twentieth century popular government would have become as solid in fact as it was simple in ideal. And at this moment, popular government is not even popular.

I will put aside for the moment the query about whether representative government can possibly be popular government. The first fact to note is that most of the moderns, of any outstanding intelligence or intensity, are attacking both; that is, many of them, at least, attack the modern system because it is popular, rather than because it is not. From the point of view of the old Democrats, both Fascism and Bolshevism are anti-democratic; so is the Humanism of America; so is the brilliant school of Maurras in France; so are many of the youngest and most adventurous political speculators even in England. But the peril threatening Democracy is not chiefly in this. It is not in the fact that Democracy is attacked. It is in the fact that Democracy is not defended. I mean it is not defended upon its own primary principles of Democracy; it is only defended by tricks and suppressions and white-washing and official optimism, like the most decadent sort of aristocracy or autocracy. But, above all, it shows this deadly mark: men are not discussing whether Democracy succeeds; they are only discussing how they can succeed under Democracy. It was exactly like that under the French despotism, just before the French Revolution. *Le Moyen de Parvenir*. Men did not go back to the first best motive of monarchy; they only used monarchy as a machine from motives of their own.

What I mean is this. A courtier of Louis the Sixteenth did not say: "I reverence the holy crown of St. Louis, the father of the poor; I remember the sacred chrism which was restored by the peasant

Joan of Arc." He only said: "There is nobody like the Dubarry to give one a leg up now; I must see if I can flatter the Queen." So an American politician to-day does not say: "I salute the awful authority of the People, which rules itself by the light of reason and justice." He only says: "If I can carry California, I'm practically safe for the whole of the South-West." He is talking about means and not ends, still less origins. The enormous mass of technical teaching and discussion that gathers round an American Presidential Election, the libraries of statistics, the labyrinths of strategy, show that in one sense Democracy has become a fine art, but only in the sense of becoming a rather low craft. But next to nobody, speaking with simplicity and sincerity, goes back to the original reasons for Democracy; it is simply taken

or no. The difficulty has always been in the finding of true self-expression for a whole people; in making it organic or giving it a voice. And I think the most genuine Democrat will agree with the most genuine Aristocrat, or the most genuine Monarchist, that this organic relation between the representation and the reality has, in our time, gone very wrong indeed.

Some mistakes were made because the first Democrats were nearly all Aristocrats. They lived in a world of leisure, and made plans on paper for the people to watch and work a number of things, which the people has not time or money to trouble about; that is, when it is not called the People, but only called the tinker, tailor, butcher, baker, and candlestick-maker. They conceived the masses as not only electing repre-

sentatives every two or three years, but as recalling representatives every two or three weeks; watching, criticising, and cross-examining the representatives incessantly. They would be quite justified in doing so, and it would, generally serve the representatives right. But the difficulties of it are not difficulties of rank or riches. They are difficulties of space and time. Ordinary honest men have to have eight hours' work and eight hours' play, and they do not want to impeach politicians all night as a substitute for sleep.

But the later and deeper difficulties were not mistakes of this innocent kind; indeed, they were not mistakes at all. They were cunning and unscrupulous schemes for turning representation into an abnormally profitable profession. It was not originally supposed that a man would be a professional Representative, any more than a professional Jurymen. He might have to receive some payment, as even Jurymen receive

some lunch. But Jurymen do not receive so gorgeous and gluttonous a champagne luncheon that every greedy man outside is licking his lips and longing to be on a Jury. But the modern concentration of wealth has allowed even temporary rulers to take their pick of a feast of financial opportunities. In the first mediæval Parliaments, a man mostly enriched himself by laying field to field, and even then had to wait for the harvests; so that a few years later he was only in the middle of his thieving and could still be stopped. A modern man can become a millionaire in an hour, by hearing news in a lobby and using it over a telephone. After that, it is idle to ask if he will be re-elected to the House of Commons, for he is probably rich enough to go into the House of Lords. Hence we have a contradictory condition; by which Democracy is threatened, not only by all those who do not believe in it, but also by those who do.



A HITHERTO UNKNOWN ROMNEY SOLD BY AUCTION: A STUDY OF A LADY AND A CHILD—PERHAPS MRS. CANNING AND HER DAUGHTER ELIZABETH. (15½ IN. BY 20½ IN.)

The hitherto unknown picture, or sketch, by Romney, illustrated here was sold at Christie's the other day to the representative of Messrs. Vicars Brothers, the Bond Street dealers, who bid 720 guineas for it. The seller of the work knows nothing of its history. It has been pointed out that there is a resemblance between it and Romney's well-known portrait of Mrs. Morris and Child; on the other hand, Mr. W. Roberts, the well-known writer on art matters, in a letter to the "Times," gives it as his opinion that there can be no question as to the lady and child being Mrs. Canning (mother of the famous diplomat, Viscount Stratford de Redcliffe) and her daughter, Elizabeth, afterwards Mrs. Barnett.

By Courtesy of Messrs. Christie, Manson and Woods.

for granted. In short, all the Democrats actually go on as if the world really were safe for Democracy. It is at such a moment that such an idea is most unsafe.

Now, there is a primary principle of Democracy, though most modern Democrats do not know it. And it is a just one, though many of them, by this time, do not even believe in justice. Its ultimate nature might be stated thus: that man corporate, like man individual, has an indestructible right of self-defence. If it is normal for men to live in a society, that society has a right to live, and may, acting as a society, ward off danger and death. In one sense a man has a right to himself; in another sense a nation has a right to itself. It is not bound to be infinitely oppressed or pillaged, by foes and strangers without or by traitors and tyrants within. And there is a real and reasonable sense, if we think the thing out, in which it is the ultimate judge of whether it is being destroyed



## THE PRINCE OF WALES IN LANCASHIRE: SOCIAL SERVICE FOR THE UNEMPLOYED.



THE PRINCE OF WALES, WITH LORD DERBY, LEAVING THE DAVID LEWIS CLUB AT LIVERPOOL: THE END OF A VISIT DURING WHICH HE TALKED SPANISH TO A CLASS LEARNING THAT LANGUAGE.



THE PRINCE IN BOLTON: LEAVING CHESHAM HOUSE, WHICH HE OPENED AS A CENTRE FOR UNEMPLOYED, WITH INSTRUCTION IN FIRST AID, DRESSMAKING, CHIROPODY, AND LEATHER WORK.



POPULAR ACCLAMATION IN WIGAN: THE PRINCE (IN CENTRE BACKGROUND), FOLLOWED BY THE MAYOR, LEAVING ENTWISLE HOUSE, AN OCCUPATION CENTRE FOR UNEMPLOYED WOMEN AND GIRLS.



THE PRINCE AT A FOOTBALL MATCH BETWEEN TEAMS OF UNEMPLOYED BOYS AT WIGAN: A CHAT ON THE FIELD WITH THE REFEREE, JIM SULLIVAN, AN INTERNATIONAL PLAYER.



THE PRINCE (IN THE CENTRE BACKGROUND) SEES CARPENTRY WORK IN BOLTON: A VISIT TO A BOYS' CLUB USED FOR MINISTRY OF LABOUR CLASSES FOR UNEMPLOYED YOUTHS AND OLDER MEN.



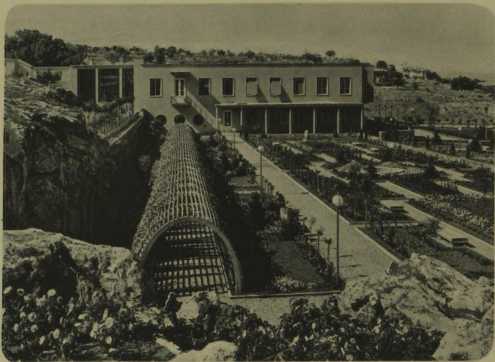
THE PRINCE WATCHES A PRACTICAL DEMONSTRATION OF FIRST AID AND AMBULANCE WORK: A "STRETCHER CASE," DULY BANDAGED, ABOUT TO BE CARRIED AT THE CLAREMONT CENTRE IN BOLTON.

The Prince of Wales began on November 23 his tour through industrial Lancashire, to inspect welfare work on behalf of the unemployed, such as was described and illustrated, by our special artist, on four pages in our last number. It was the Prince's fourth tour this year, as patron of the National Council of Social Service. On arrival at Bolton, by an early train, he was met by Lord Derby, with whom he stayed the night at Knowsley. Among the places he visited there were the Claremont centre, where he watched an ambulance demonstration; a boys' club used for Ministry of Labour classes, including carpentry and cobbling; the Chesham House premises, which he opened; and the Bolton Y.M.C.A. centre. Then followed a drive of some twelve miles to Wigan, where the Prince opened

the new Unemployed Centre at Tower Buildings, and spent some time at Entwisle House, for unemployed women and girls being trained in cookery, millinery, sewing, and handicrafts. The Prince then drove to Liverpool, where he lunched at the University Settlement in Nile Street. The work here is partly educational, and includes instruction in foreign languages. At the David Lewis Club the Prince found a Spanish class in progress, and was able to talk Spanish with the instructor and pupils, whom he encouraged to ask him questions. He also visited York House, the Y.M.C.A., a club of the Liverpool Personal Service Society, and a display by the Liverpool Boys' Association. On the following day he made a round of similar visits at St. Helens, Widnes, and Warrington.



# A "WHITE HOUSE" FOR THE TURKISH PRESIDENT: THE GHAZI'S NEW PALACE AT ANGORA.



THE ROSE-GARDEN, WITH ITS FINE PERGOLA: PART OF THE GROUNDS OF THE NEW PALACE BUILT FOR THE TURKISH PRESIDENT AT ANGORA, THE MODERN CAPITAL.



THE SMALL SALON LEADING INTO THE AUDIENCE CHAMBER (WHICH IS SEEN THROUGH THE DOORWAY IN THE CENTRE BACKGROUND): A ROOM WITH A GALLERY, IN THE NEW PRESIDENTIAL PALACE.

Turkey, like Italy, has just completed a decade of political innovation, for it was in November 1922 that power was transferred from the Osman dynasty to the Grand National Assembly, and Angora (now called Ankara) became definitely the seat of Government, instead of Constantinople (now Istanbul). In October 1923 the Turkish Republic was formally proclaimed, with Ghazi Mustafa Kemal Pasha as first President, and Angora was declared the capital. Kemal Pasha was re-elected in November 1927 and again in May 1931. Under his compelling initiative, the Westernisation of Turkey has proceeded apace, and the new capital has been thoroughly modernised, as shown in our issue of September 5, 1931. Here we illustrate the recently completed Presidential Palace. The architect was Professor Clemens Holzmeister, Rector of the Vienna Academy of Arts, who designed the offices of the



THE WINTER GARDEN (LEFT) LOOKING ON TO A MARBLE-PAVED INNER COURTYARD, WITH COLONNADE AND WATER-POOL: THE CENTRAL FEATURE OF THE WHOLE DESIGN IN THE NEW PALACE.



ONE OF THE APARTMENTS FOR THE PRESIDENT'S WIFE, SITUATED IN THE RIGHT WING OF THE NEW PALACE AT ANGORA: A CHEERFULLY DECORATED ROOM, AND EVIDENTLY WELL SUPPLIED WITH BOOKS.

Ministry of War and the Turkish General Staff, and is now engaged on the Ministry of the Interior. Professor Max Eisler writes: "The Palace stands on an eminence, close to the modest house hitherto occupied by the President. The architect has made the best use of this very beautiful situation. The building rises amid the

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THE AUDIENCE CHAMBER IN THE NEW PRESIDENTIAL PALACE, WITH A VIEW INTO A SMALL ADJOINING SALON: AN INTERESTING SCHEME OF DECORATION ON MODERN LINES.



THE LIBRARY, WHICH ADJOINS THE PRESIDENT'S WORK-ROOM ON THE FLOOR ABOVE THE AUDIENCE CHAMBER: A PHOTOGRAPH TAKEN SOON AFTER ITS COMPLETION, WHEN THE SHELVES WERE NOT YET FILLED WITH BOOKS.

rough boulders of the hill, and its open-air staircases and terraces, balconies and windows, command a wonderful view over the town and surrounding country. The house looks like a large white cube, with a flat roof. The hall is decorated in white, red, and silver. Five double doors give on to the terrace, which leads either

# WESTERNISED ARCHITECTURE AND HOME DECORATION FOR THE MAKER OF MODERN TURKEY.



WITH A PORTRAIT OF GHAZI MUSTAFA KEMAL PASHA IN MILITARY UNIFORM: ONE OF THE SALONS, NEXT TO THE BILLIARD-ROOM, WITH A VIEW OF THE DINING-ROOM.



THE PRESIDENT'S BED-ROOM IN THE PALACE: AN APARTMENT SHOWING A TASTE FOR SOLID FURNITURE OF PLAIN DESIGN AND A GENERAL AIR OF MODERNITY IN FITTINGS AND DECORATION.

to the rose-garden, with its fine pergola, or to the drive. Opening out of this hall are drawing-rooms, card- and smoking-rooms. Doors lead to the large winter garden, where everything is white and gleaming: the furniture is of polished lacquer and the floor of marble. This winter garden looks on to an inner court, of marble, the centre of the whole scheme and of the life of the house. Its water basin is surrounded by a double row of white columns. The left side of the building, on ground level, is devoted to affairs of State. Here is the Audience Chamber, and on the floor above is the President's work-room, which, like the library adjoining, is square. The room is furnished simply in natural brown wood. The right wing of the Palace is for women and visitors. Here are the apartments of the President's wife. The new Palace, built of reinforced concrete, has a modern European character."

BY PROFESSOR MAX EISLER, VIENNA.



# THE UNIVERSE OF LIGHT.

## IV.—LIGHT AND COLOUR. (Part II.)

By SIR WILLIAM BRAGG, O.M., F.R.S., Fullerton Professor of Chemistry at the Royal Institution, and Director of the Davy-Faraday Research Laboratory.

(See Illustrations on the opposite Page.)

Here follows the fourth of the six articles specially written for us by Sir William Bragg, the famous physicist, condensing his lectures on "The Universe of Light," delivered at the Royal Institution. The third article, given in our last issue, began the discussion of Light and Colour, and the present article is a continuation of that subject.

WE have seen that the light from the sun may be supposed to contain all the colours of the rainbow, and that objects acquire their colour by modifying this light when they scatter it. They remove part of the white light, whereupon the remainder gives to our eyes the sensation of a colour which is complementary to that which has been removed. If the two portions so separated are re-combined, the light is white as it was originally.

The most marvellous of all colouring matters is that of the leaves and the grass: it is called chlorophyll, or leaf colour. It is the most prevalent of all the colours on land, and gives us one of the greatest of our enjoyments out of doors. And when our curiosity prompts us to look more closely into its character and its behaviour, we find that it plays a singular part in the scheme of life. It furnishes the workshop where the energy of the sun produces the food on which plants live: on which we live also, since we eat the plants, or eat the animals which eat the plants. It is found in the plant cells, and there it traps some of the light energy, absorbing particularly a portion of the red end of the spectrum. Placing a cell containing chlorophyll before the light of the arc-lamp and employing a prism to open the light with its colours, we see by the gaps what parts have been removed. It is the remainder, mixed together, which gives us the sensation of green. In every plant in the world the chlorophyll is acting in this way: and by doing so takes in the energy which enables it somehow to combine with the ubiquitous carbon dioxide to form the "carbohydrates" which are the foundation of the activity of plants. Here is the first step in those processes which make the life of the world. In days gone by it has begun the work of storing up for us the energies of coal and oil. Naturally, the successive steps are the subjects of the botanist's eager researches; and the results already obtained are of extreme interest. But we cannot follow the botanist now. We must be content with the more general physical problem: how does chlorophyll or any pigment manage to extract energy from light?

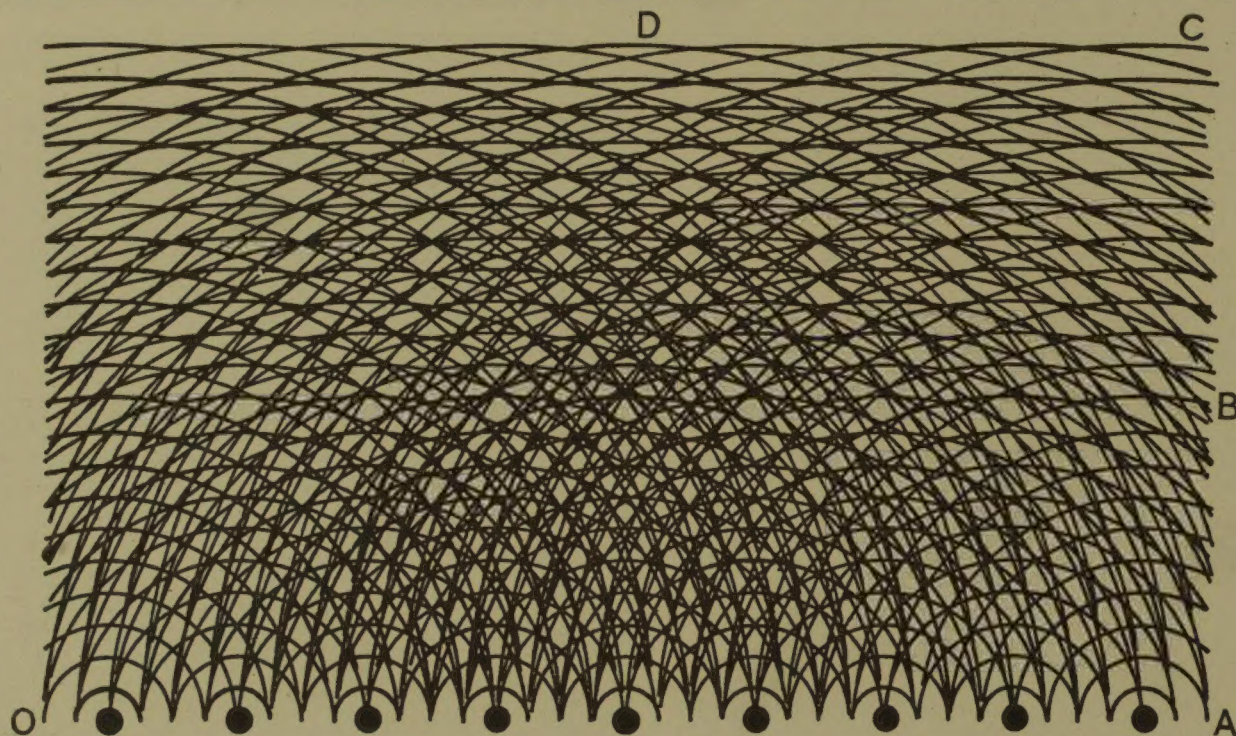
The method of extraction has many parallels, some of which are familiar to us all. If one presses gently one of the keys on the piano, so as to get the damper off the string without striking the note, and then sings that note loudly, the string carries on when the voice has ceased, having picked up vibrational energy from the sound made by the singer. It has been a boast of people with powerful voices that they could shatter a glass bowl without touching it, merely by singing to it on a note which the bowl itself would give out if struck. It is very easy to demonstrate the effect with two tuning-forks of exactly the same pitch standing on their sounding-boxes. Placing them side by side, I excite one strongly by means of a bow, and allow it to sound for a few seconds. On stopping it with the finger, we observe that the second fork, hitherto silent, is now speaking. I may even succeed in passing the sound backwards and forwards two or three times. When a fork is sounding it is dissipating its energy by scattering it in various directions through the air and through its support. If, then, the first fork is excited and left to itself, its sound will die out more quickly if a second fork is nearby, and still more quickly if there are many adjacent forks of like pitch.

Now, molecules behave to light as tuning-forks to sound. A molecule is a collection of atoms, put together in some characteristic way: it is a structure of which the atoms are the bricks. Its dimensions are measured in hundred-millionths of an inch. A substance like chlorophyll, or any other of the hundreds of thousands of known molecules, is built to some exact pattern. Like the tuning-fork or the glass bowl, or any other structure, it can vibrate when prompted to do so, and it then radiates wave motions into the surrounding space just as the tuning-fork radiates sound. But these are not sound: they are of the nature of light. If, then, a ray of light passes through a substance in which there are molecules having "notes" of the same

"pitch" as light, they will be set into vibration and will dissipate some of the energy in the light. It happens that the chlorophyll molecule has such notes corresponding to notes in the visible spectrum: the experiment described above shows what these are. Thus the light can spend itself on rousing the chlorophyll molecules to activity and setting the life processes in motion.

It is natural to ask the question then: Is the same chlorophyll molecule used by all plants? There are vast numbers of molecules that absorb light in the same way. Are any others used for the same purpose? And the answer is No. Throughout the whole range of vegetation, this structure and this alone is used, with slight variations, to take in the energy from the sun. The unity of design extends even further, since the hæmoglobin of animal life is closely connected with the chlorophyll of plants. It is very strange that a structure so closely specified should be selected to be the agent of a process so universal and so fundamental. No one knows yet the structure of the molecule of chlorophyll in all its details. Parts of it have been unravelled: but there is much more to be done. It is known that it exists in two rather different forms.

There are other colouring matters in plants. The bulk of them are based on a substance called "carotin," first isolated from carrots a century ago. Here is another



PICTORIAL EXPLANATION OF "DIFFRACTION": A DIAGRAM THAT SHOWS WAVE-FRONTS DIFFERENT IN FORM ACCORDING TO THE DIRECTION OF THE EYE IN LOOKING AT IT.

"This diagram," writes Sir William Bragg, "helps to explain the meaning of 'diffraction.' The term is explained in the text (i.e., his article herewith). Hold the page so that it is nearly on the level of the eye, and look in succession along OA, OB, OC, and OD. In each case a different set of advancing wave-fronts will be seen. Compare the diagrams on the right-hand of the opposite page.

molecule of extraordinary importance. It is built up of forty carbon atoms and fifty-six hydrogen atoms, but the arrangement has not yet been worked out. It is largely responsible for the colours of yellow and red flowers, daffodils, cowslips, dandelions, and others. It gives butter its colour; but not buttercups, which, with marigold, celandine, cheiranthus, sunflowers, and so on, base their colour on a new molecule made by adding two oxygens to that of carotin. These molecules are found in many parts of the plant, and when the chlorophyll of the leaves fades away they remain to contribute largely to the tints of autumn.

There is another molecule, of which the structure is actually known, which is responsible for the colours of many flowers, especially blues, purples, and reds. One cannot but look at it with wonder that so intricate a pattern should be given such universal application. It is shown in the figure on the opposite page, where the upper design is the basis of the "anthocyanin" molecules of the various flowers, differences occurring only in the number of places where a hydrogen (H) is replaced by an oxygen together with a hydrogen (OH), or by other incidental substitutes. For example, the molecule that gives its colour to the blue cornflower is derived from the general form by taking away the hydrogen from a certain position and replacing it by an atom of potassium, as shown in the figure on the opposite page. If the potassium is removed and the hydrogen put back, and if in addition some atomic combination of an acid character is attached at the place marked, the new anthocyanin is that which gives its colour to the rose. Sometimes children make the bluebells turn red by planting them in ant-hills. The formic acid changes the form of the molecule in a similar way.

From time immemorial men have extracted colouring materials from plants, but, curiously enough, they have rarely used the dye which colours leaves and flowers. The extracts are other substances which play no part in the coloration of the plant itself. The natural colours are too fugitive. The alterations in hue that follow the changing

season are proper to the scheme of nature, but man wants something lasting when he sets out to decorate his clothes or his house. So, for example, he has extracted "indigo" and its near relation, woad, from the roots of certain plants; with these and their derivatives as bases, the dyer has made many well-known colours. The structure of this indigo molecule is well known. It can be put together in the chemical laboratory, which is, indeed, the source of most of the world's supply. There is a curious and interesting feature in the manner of its use. Indigo itself is insoluble in water, a strong recommendation when it is to provide the colouring matter of objects which will be exposed to the weather. But it has to be attached to its material. So it is treated chemically: hydrogen atoms are attached to the indigo molecule, which then readily attaches itself to a molecule of water. Thus the dye becomes soluble. At the same time it becomes colourless, because the altered molecule no longer responds to a "note" out of the spectrum. But that does not matter: the substance to be dyed is dipped into the solution and then exposed to the air. The oxygen of the air quickly tears away the hydrogens temporarily attached, and once more the indigo molecule resumes its form and colour; but now it is firmly fastened to the fabric.

The molecules that give colour to plants, and those which men have taken from plants for their own colour designs, are naturally of supreme interest because of their direct connection with life. Besides these, there are those that are drawn from the earth: ochres and other earthy pigments, and metal oxides from which are derived many of the most important of the painter's colours.

An entirely different method of coloration produces some of the most brilliant of natural effects. Unlike the colours of pigments, these do not fade. They are displayed on the feathers of birds like the peacock and the jay, on the wings of some gorgeous butterflies, and the wing-cases of beetles. The effect depends on a very interesting property of wave motion.

When a set of waves rolls up against a screen pierced with holes—the experiment can be made on the ripple tank—each opening becomes the centre of semi-circular ripples on the other side of the screen. These quickly re-form the wave as it was before the screen was encountered (see the illustrations on the opposite page). Now, if the openings are regularly spaced, other wave-fronts are formed which move off in directions oblique to the original line of advance. This very curious effect, not too easy to understand, may be studied with the aid of the diagrams on this and the opposite pages. Hold this page very obliquely to the line of sight and look along the line OB in the diagram; one of these oblique wave-fronts will then be clearly seen. There are others along the lines OC and OD. Such wave-fronts carry off some of the energy sideways. The obliquity depends on the wave-length. Similar effects occur in the case of light. Parallel lines may be drawn on a sheet of glass to make the extremely useful "diffraction grating." Such arrangements of parallel lines are found in mother-of-pearl, and are the cause of its beautiful coloration.

The brilliant colours of insects and birds already referred to are examples of diffraction and interference. For example, in the butterfly *Morpho Menelaus*, well known because its gorgeous blue has led to its use in jewellery, the colour is due to interference effects caused by the thin plates which are regularly placed upright on the wing. The colour depends on the angle at which the wing is observed and cannot therefore be due to a pigment. Under the microscope can be seen the fine lines which give the play of colour to mother-of-pearl; they are due to the formation of successive layers.

In these cases the colour is due to a surface form, and not to a pigment. It is for this reason that there is no fading. Chemical changes, which occur so often and so easily, may modify the molecule so that its "note" is changed: but the diffraction colours are unaltered so long as no damage is done to the surface on which exists the regularity of array.



# SUNLIGHT AS THE SOURCE OF COLOUR: MOLECULES AND "DIFFRACTION."

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY SIR WILLIAM BRAGG, O.M., F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

### THE DERIVATION OF THE ENERGY OF CHLOROPHYLL, THE GREEN COLOURING MATTER OF VEGETATION.

THIS LITTLE EXPERIMENT ILLUSTRATES THE PRINCIPLE OF RESONANCE, SHOWING HOW THE SOUNDING OF ONE FORK SETS A SIMILARLY TUNED FORK IN ACTION. THUS IT IS THAT CHLOROPHYLL DERIVES ITS ENERGY FROM CERTAIN COLOURS IN THE SPECTRUM, TO WHICH IT RESPONDS IN A SIMILAR WAY.

IF WE STOP ANY SOUND FROM NO 1 FORK, WE FIND NO 2 FORK IS STILL SOUNDING BY THE ENERGY RECEIVED FROM NO 1.

BY SOUNDING TUNING FORK NO 1 THE WAVES ARE RECEIVED BY NO 2 FORK.

IN THIS EXPERIMENT CHLOROPHYLL SOLUTION HAS SUNLIGHT PASSED THROUGH IT. WE FIND IT EXTRACTS CERTAIN COLOURS FROM THE SPECTRUM. THESE ARE THE WAVES TO WHICH IT RESPONDS (AS WAS THE CASE WITH TUNING FORK NO 2) & SO PRODUCES THE ENERGY TO MANUFACTURE THE CARBO-HYDRATES UPON WHICH PLANTS LIVE.

SPECTRUM OF CHLOROPHYLL

CELL CONTAINING CHLOROPHYLL SOLUTION.

THE SHADED PORTIONS OF THE SPECTRUM BELOW SHOW WHERE ABSORPTION TAKES PLACE. THE LINES A TO G ARE WELL MASKED GAPS IN THE SUN'S SPECTRUM USED AS INDICATORS OF POSITION.

### THE COLOURS OF FLOWERS ARE MAINLY DUE TO MOLECULES WHICH ARE ALL VARIANTS OF A CERTAIN STRUCTURE. ONE OF THE VARIATIONS IS HERE DIAGRAMMATICALLY ILLUSTRATED.

○=OXYGEN  
●=HYDROGEN  
●=CARBON

IF A POTASSIUM ATOM IS ADDED AT +, ALL BUT THE BLUE REGION OF THE SPECTRUM IS ABSORBED & WE GET THE COLOUR OF THE CORNFLOWER.

REPLACE THE HYDROGEN ATOM & ADD COMPLEX OF AN ACID CHARACTER AT \* & WE OBTAIN THE COLOUR OF THE ROSE.

IT IS STRANGE TO REFLECT, WHEN WE SEE A LANDSCAPE IN THE SUNSHINE, THAT ITS LIFE IS DERIVED FROM THE ABSORPTION OF THE SUN'S ENERGY BY CHLOROPHYLL, THE ENERGY BEING USED TO PRODUCE THE STARCHES & THE SUGARS UPON WHICH THE PLANTS LIVE.

### OTHER BEAUTIFUL PERMANENT COLORATIONS ARE PRODUCED BY AN OPTICAL PROCESS KNOWN AS DIFFRACTION: THERE IS NO PIGMENT: WAVES PASSING BY OR THROUGH OBSTACLES REGULARLY ARRANGED ARE PARTLY DEFLECTED IN A CURIOUS WAY, HERE DIAGRAMMATICALLY ILLUSTRATED FROM EXPERIMENTS IN A RIPPLE TANK.

(1) WAVES PASSING THROUGH A SCREEN PIERCED WITH HOLES FORMING CIRCULAR RIPPLES, WHICH QUICKLY REUNITE TO FORM NEW FRONTS, NOT ONLY STRAIGHT AHEAD BUT ALSO INCLINED TO ONE SIDE, AS SHOWN. SHORT WAVES (LEFT) ARE LESS INCLINED THAN LONG (RIGHT).

(2) SIMILARLY LIGHT WAVES PASSING THROUGH OPENINGS BETWEEN FINE LINES RULED CLOSELY ON GLASS ARE PARTLY SWUNG ASIDE, RED MORE THAN BLUE.

### COLOURS ARE ALSO CAUSED BY A COMBINATION OF WAVE MOTIONS WHICH MAY DESTROY SOME COLOURS & REINFORCE OTHERS.

THIS MAY BE ILLUSTRATED BY THIS EXPERIMENT WITH A SENSITIVE FLAME WHICH IS AFFECTED BY TWO SETS OF WAVES, ONE FROM THE WHISTLE DIRECT & THE OTHER BY REFLECTION.

IN THIS SECOND EXPERIMENT WITH A FILM OF SOAP, WHEN LIGHT FALLS ON THE FILM THE REFLECTIONS FROM THE FRONT & THE BACK INTERFERE.

THE COLOURS IN THE SOAP FILM ARE DUE TO A COMBINATION OF WAVE MOTIONS. WAVES REFLECTED FROM THE FRONT "A" & GOING ALONG TO "AB" ARE JOINED BY OTHERS THAT HAVE BEEN REFLECTED AT THE BACK OF THE SOAP FILM "C". THE LATTER, HAVING A GREATER DISTANCE TO TRAVEL THAN THOSE FROM THE FRONT, THEY "GET OUT OF STEP" & DESTROY EACH OTHER. RED MAY BE ABSENT IN THE REFLECTED RAY BUT BLUE MAY REMAIN.

### (3) DIFFRACTION & INTERFERENCE EFFECTS ARE PRODUCED BY REGULAR ARRANGEMENTS SUCH AS ARE FOUND ON BEETLES' WING-CASES, BUTTERFLIES' WINGS & PEACOCKS' FEATHERS.

SCALE OF MORPHO MENELAUS.

CROSS SECTIONS OF SCALES.

MICRO-PHOTOGRAPH OF A BUTTERFLY'S WING.

(4) SINCE THE COLOUR OF THE WAVES DEPENDS ON THEIR LENGTH, COLOURS PRODUCED VARY WITH THE ANGLE OF REFLECTION. THUS, IF A WING OF "MORPHO" IS VIEWED FROM DIFFERENT ANGLES, ITS COLOUR CHANGES.

PURPLE AT THIS ANGLE.

FROM THIS ANGLE IT LOOKS BLUE.

(5) TO PROVE THAT THE COLORIZATION IS NOT DUE TO ANY PIGMENT, IF A PEACOCK'S FEATHER IS HELD BEFORE A BRIGHT LIGHT IT APPEARS A UNIFORM BROWN.

## IV.—"LIGHT AND COLOUR"—PART II.: SIR WILLIAM BRAGG'S EXPERIMENTS AT HIS FOURTH LECTURE.

Sir William Bragg's article opposite, to which the above diagrams relate, is the fourth of a series which he is contributing specially to our pages, as condensations from his lectures on "The Universe of Light," delivered at the Royal Institution. These lectures, although primarily designed for young people, proved, as usual, to possess a strong interest also for the older generation among the audience. The first article, dealing with the Nature of Light, appeared in our issue of November 5; the second, on Light and the Eye, in that of November 19; and the third, on Light and Colour, in that of November 26. The present article, which forms a sequel to the last, continues the discussion of that fascinating problem, the origin

and variations of colour in Nature and its relation to light. The remaining two articles will be given in later numbers, and will deal respectively with Light from the Sky and Light from the Sun and the Stars. As previously noted, Sir William Bragg has expanded his lectures into a book, which is not designed particularly for boys and girls, but for older readers as well. It will bear the same title, "The Universe of Light," and will be published early in the New Year by Messrs. Bell. We may add that the diagram showing a micro-photograph of a butterfly's wing, which is included among the above illustrations, is given here by courtesy of "Nature."





## THE WORLD OF SCIENCE.



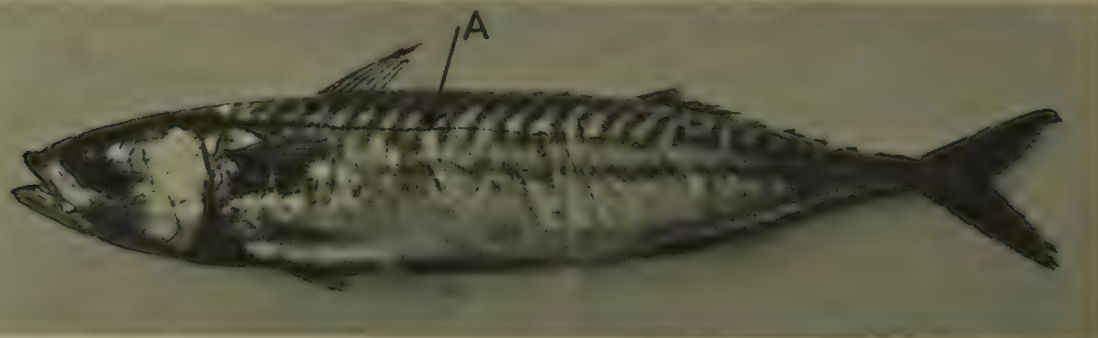
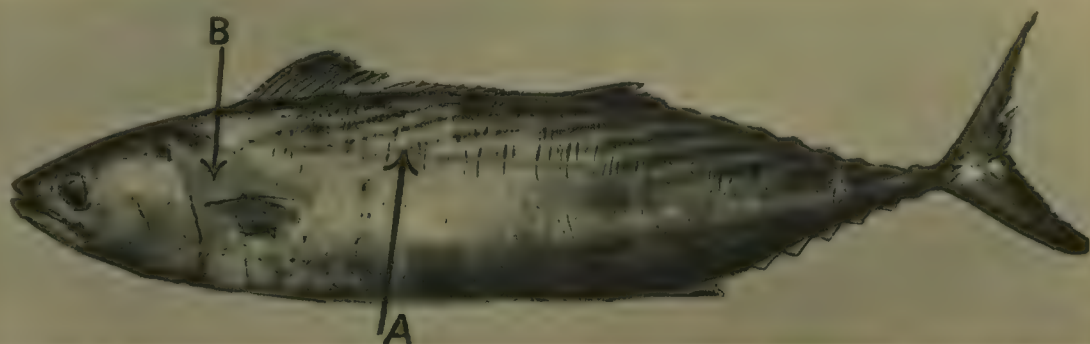
### THE PELAMID, OR SHORT-FINNED TUNNY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I SAW to-day, for the first time, a freshly caught specimen of the short-finned tunny, or pelamid (*Sarda sarda*), which is very rare in our waters. At the first glance I mistook it for an ordinary mackerel abnormally marked, so like was it in size, shape, and coloration. But a more careful examination showed that it was a half-grown specimen of that most interesting fish, the pelamid. Though so like a mackerel in size and not so unlike in coloration, it presented many points of difference. In the first place, instead of the beautiful zigzag pattern of black on a green ground, with opalescent reflections, the back was marked by a series of oblique black bars, as may be seen in the accompanying photograph (Fig. 1, above). Then the dorsal fins caught my attention. For these, in the common mackerel, are widely separated. The first is short, stands far forwards, and is widely separated from the second, which is succeeded by a number of very small triangular finlets. In the pelamid, the first dorsal runs down the back, decreasing in size till it comes in contact with the second, behind which are similar finlets. The pectoral, or breast fin, too, differed. In the mackerel it is smaller and placed lower down. The pelvic fins, answering to the hind-limbs of land animals, were very much alike in both.

drawn down so that they, for the time being, cease to exist. In the mackerel and the pelamid, the first and second dorsals are pulled down into a groove, just as the blade of a pocket-knife is received into the handle, and the pectoral, or breast fins, fold back into a depression. The small triangular finlets serve to steady the body. In the sail-fish the two long pelvic fins are received into a groove like that for the reception of the dorsal fin. But in the tunny the second dorsal and the anal fin are rigidly fixed and

Commonly, these very striking structural peculiarities are ascribed to the action of "Natural Selection," which has made "winners of life's race" of those ancestors of the tribe which showed incipient variations in this direction. That, of course, is an easy explanation of features which obviously demand an explanation. But when we come to submit this interpretation to a careful analysis, it breaks down. To begin with, as "incipient" variations they would be too slight to be of any value in the "struggle for



1. TWO SOLUTIONS OF THE PROBLEMS OF HIGH SPEED UNDER WATER EVOLVED BY FISHES OF THE SAME TRIBE: (ABOVE) THE PELAMID, OR SHORT-FINNED TUNNY, SHOWING THE LARGE FINS WHICH CAN BE DRAWN DOWN INTO GROOVES WHEN GOING "FULL SPEED AHEAD"; AND (BELOW) A MACKEREL, IN WHICH THE DORSAL FINS ARE WIDELY SEPARATED (IN CONTRAST TO THE PELAMID), AND THE TAIL HAS TWO FLANGES, INSTEAD OF A LATERAL KEEL, AS IN THE PELAMID.

The mackerel and the pelamid are contrasted in various interesting ways besides those mentioned above. The curious lateral line (A) is wavy and sinuous in the pelamid, though perfectly straight in the mackerel. This feature marks the course of a row of openings of a mucous-filled canal (which is believed to be the seat of a sense peculiar to fishes). The mackerel has no "corselet," a sort of chain-mail of scales. In the pelamid this takes the form of a shield (B). Further, it will be observed that the markings of the mackerel and the pelamid differ considerably.

And there was a difference, too, in that curious structure known as the lateral line. For this, in the pelamid, took a very sinuous course, not an almost straight line as in the mackerel. There were yet other differences, conspicuous among which was the modelling of the base of the tail. For in the mackerel this bears two small flanges projecting from the bases of the fin-rays; but in the pelamid there was an outstanding lateral keel, precisely similar to that found in the tunny and the sword-fish. This may seem but a small thing, but it is really important, since it indicates an even greater speed than that displayed by the mackerel. For this keel has come about in response to the stimulus caused by converging currents swirling down from above and up from below as the body cleaves through the water.

The whole body, indeed, in both these fishes, affords a very striking example of "stream-lining"; a matter of the very highest importance to those who have to design ships, motor-cars, and aeroplanes. For, unlike as these are, each has to be driven at speed, so that every possible means for overcoming the resistance of air or water, as the case may be, has to be sought. And the mackerel, among the fishes, has long afforded a valuable model.

The mackerel, the pelamid, the tunnies, and the sword- and sail-fishes all display one very striking feature in this regard. When going "full speed ahead," the fins—at least all the large fins—can be

upstanding; and this because they are needed to prevent the danger of the body being twirled round on its long axis by some sudden spurt, so great is the



2. THE TAIL OF THE MACKEREL: A PHOTOGRAPH SHOWING THE CHARACTERISTIC FLANGES (A) PROJECTING FROM THE BASE OF THE FIN-RAYS; AND THE SMALL TRIANGULAR FINLETS WHICH HELP TO KEEP THE FISH STEADY WHEN IT IS SWIMMING FAST.

speed the fish attains. In the sail-fish, sword-fish, tunny, and, in a somewhat lesser degree, the mackerel, outstanding flanges give additional safeguards against this mishap.

existence," for it is assumed that these "slight variations" were of selective value. In different individuals it was, and by many is, supposed that these incipient structures would present appreciable, if slight, differences in magnitude, and always, in this struggle, individuals most favoured in this matter—those with the largest "excrescences"—would survive. But we cannot suppose that a few millimetres more or less is going to make the slightest difference in such a "struggle." And again, we have to ask, why should such "incipient variations" in these several regions of the body ever have come into being at all? Cause and effect are not linked in this haphazard way.

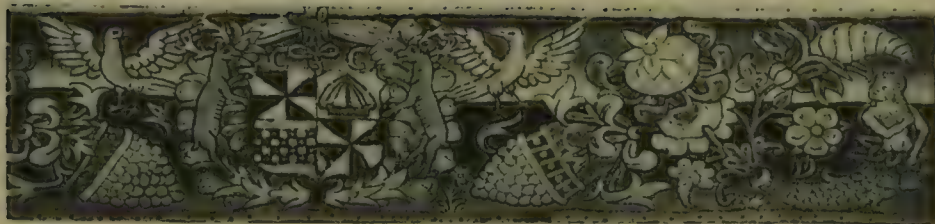
So soon as we bring ourselves to consider these several peculiarities as the effect of long-sustained and persistent stimuli in the regions affected, we gain an intelligible interpretation. Habit precedes structure. As these fishes became more and more active, so they developed increasingly intensified areas of percussion, and the living tissues responded by an intensified growth on the points of impact; so that, at last, outgrowths correlated with, and inseparably associated with, the intensive areas of the impact with the external environment came into being. And their size is proportionate to their use.

From the striking differences in coloration between the pelamid and the mackerel, no explanation, at present, can be given. What induces black pigmentation in the form of zigzag bars in the mackerel, and oblique bars in the pelamid, seems ever likely to remain an insoluble mystery. And this is also true of that lateral line to which I have already referred. It is a common feature of the bony fishes, as distinct from the shark tribe. It marks the course of a row of openings of a mucous-filled canal, believed to be the seat of a sense peculiar to fishes.

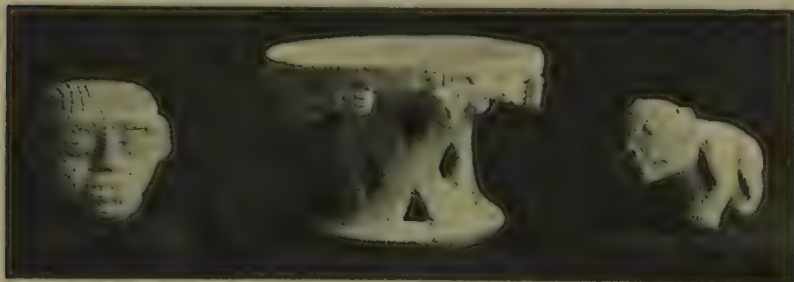
The mackerel has no "corselet," a sort of chain-mail of scales. In the pelamid this takes the form of a shield; but in the larger tunnies, or some of them, it has a much more extensive development, extending from the level of the top of the gill-opening backwards, beyond the pectoral fin, and along the belly from the throat to the centre of the body.

As touching the reproduction of these fishes we know nothing, save in the case of the mackerel. The eggs, which in a single female range from 450,000 to 540,000, are buoyant; that is to say, they float at or near the surface of the sea, and are laid between May and July, at from fourteen to fifty miles from the shore. The common belief among fishermen that mackerel are blind at the beginning of the year has no foundation in fact.





NEEDLEWORK EVIDENTLY DONE FOR COLIN CAMPBELL, SIXTH LAIRD OF GLENORCHY, WHO DIED IN 1583; A SECTION OF A PANEL THAT IS TO BE SOLD BY AUCTION.



STONE ANTIQUITIES FROM COSTA RICA TO BE SOLD: A HEAD (5½ IN. HIGH); A SEAT, WITH A BORDER OF FIVE JAGUARS (8 IN. HIGH); AND A JAGUAR CUB (5½ IN. HIGH). The needlework panel is to be auctioned by Messrs. Puttick and Simpson, at their Reynolds Galleries, in Leicester Square, on a date that has not been fixed as we write. The expert's opinion is that it must date before 1583, as it was obviously made for Colin Campbell, sixth Laird of Glenorchy, who died in April of that year. At one time it was in the apartments of the late



STONE ANTIQUITIES FROM COSTA RICA TO BE SOLD: A METATE IN THE FORM OF A JAGUAR (26½ INCHES WIDE); AND A KINDRED METATE (20½ INCHES WIDE).

Marquess of Breadalbane at Holyrood Palace, whence it was taken to Taymouth Castle. The photograph shows about two-thirds of it; in the original the design is repeated on the left.—Messrs. Puttick and Simpson are also to sell the sculpture seen above—lots in a sale of antiquities from Costa Rica and Peru which they have arranged to hold on December 15 next.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A MOGUL PAINTING OF AN ELEPHANT HUNT—FROM A MANUSCRIPT COPY OF THE ABUL FAZL'S HISTORY OF AKBAR (THE AKBARNAMAH), WHICH WAS MADE ABOUT 1590.

The official description given by the Victoria and Albert Museum is: "At the age of twenty-one, Akbar, the great Mogul Emperor of India (1556-1605), was already a mighty hunter of big game. He excelled in the dangerous sport of hunting the wild elephant; whereby he maintained his war-elephants and his own trained herd of 101. On these expeditions Court artists recorded notable events on the spot. In July 1564, Akbar was beating the elephant-forests near Narwar, in East Rajputana, with great success. Two Hindu artists collaborated to record this hunt—Lal to draw the outlines, and Sanwalah to put in the colour. Abul Fazl describes the subject of this picture in the 54th Chapter of his celebrated History of Akbar (The Akbarnamah) as follows: '... The sublime standards approached Narwar ... where there were elephant-forests. The order was issued that whenever wild elephants were found, the tame elephant should follow them up, until the former should from weariness lose power of movement. Then from each side of the wild elephant the drivers who were seated on the tame elephants should cast one end of the rope round the neck of the wild elephant and the other round the neck of the tame one. In this way they were to bring him into captivity and drag him along. Every day they were to tame him more and more, and throw fodder before him till they could mount him. ... That day (July 2, 1564), after a great chase, a female elephant was seen in the distance. They hastened after it, and, having tired it out, they bound it to another elephant. As they were doing so, the son of Mulla Kitabdar fell into the clutches of the elephant and was kneaded somewhat, but managed to crawl away. ... In the India Museum is a MS copy of the Akbarnamah with 117 coloured illustrations, made about 1590, of which this is one; the remainder can be seen in Room 5. They were purchased in 1896 for £100. Abul Fazl, the author, joined Akbar's Court in 1574, and was murdered at Narwar in 1602. The artists Lal and Sanwalah worked entirely within the Emperor's reign: the name of the former occurs on fifteen of the Museum's Mogul pictures and that of Sanwalah on two."

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)



REFUSED, AS A GIFT, BY GLASGOW—AS NOT BEING "MAJESTIC-LOOKING" ENOUGH: RICHARD SICKERT'S PAINTING OF THE KING AT AINTREE.

Glasgow's refusal was based on the belief that his Majesty should be depicted as a monarch rather than as a man; it was thought that Mr. Sickert's work, which is famous, was not "majestic-looking" enough, and was too modern in treatment. It shows the King at Aintree, in conversation with the late Major Fetherstonhaugh, manager of his racing stables; and it is "after" a snapshot taken in 1927. Glasgow's loss may be London's gain.



A NEW PAINTING OF THE DUKE OF WESTMINSTER'S LONDON RESIDENCE—BY ALGERNON NEWTON: BOURDON HOUSE, DAVIES STREET, W.1.

Bourdon House, Davies Street, the London residence of the Duke of Westminster, was not, as many a writer has asserted, the home of Mary Davies, whose wedding portion and estate founded the Grosvenor family's wealth when, at the age of eleven, she was formally married to Sir Thomas Grosvenor in 1676. Nor was it the Manor House of the Manor of Ebury. In fact, there is little doubt that it was built between 1721 and 1723.—[By Courtesy of his Grace the Duke of Westminster.]



# BOOKS OF THE DAY.

**B**IOGRAPHY and leader-writing would not seem, at first sight, to have much in common, but a little reflection suggests that both demand the same qualities—full knowledge, sound judgment, and an impressive style. These qualities are most happily blended in "THE LIFE OF JOSEPH CHAMBERLAIN." By J. L. Garvin. Vol. I. 1836-1885. Chamberlain and Democracy. Illustrated (Macmillan; 21s.). As a constant reader of those masterly editorials in the *Observer*, I was rather curious to see how one so skilled in the dramatic expansion of ideas on some particular phase of current affairs would succeed in the converse process of compression, when handling the mass of historical detail associated with a great political career. I soon perceived that Mr. Garvin is equally adept at both methods, and I could also guess the reason for the occasional absence of his name from the *Observer's* leading page. His biographical task, he tells us, "has been continued during the last ten years at intervals wholly devoted to it." The result will still further enhance his high reputation both as a writer and as an authority on modern politics.

Nowadays most people remember Joseph Chamberlain as an imperialist and tariff reformer, and it is all the more interesting, in this first volume of the memoir, to go back to the days when he was regarded as a dangerous Radical. We follow his initial successes as a young man in business, then his rise to civic prominence as the Mayor of Birmingham, his "cleansing the Augean stables" of municipal inadequacy, his entry into Parliament, and his work as a social reformer and political lieutenant of Gladstone, tending eventually to diverge from his chief. Describing him at the height of his Radicalism during that startling campaign of democratic reform which fluttered the dovescotes both of Tories and Moderate Liberals, Mr. Garvin writes: "Execrated as the advocate of blackmail, confiscation, plunder, Communism, his intent personality stands out at this end of January 1885. . . . The spirit of this campaign anticipates by over thirty years the swarming talk—much of it ineffectual still—about national reconstruction towards the end of the World War and after. Of the Radical leader's policy in 1885 somewhat has been realised. On the financial side too much, as he would be the first to agree were he alive again. But no man can be responsible for a posthumous exaggeration of his ideas. Direct taxation to-day exacts from less than 10 per cent. of the electorate in the interest of the rest, 'ransom' with a vengeance beyond conceiving by him. But we must cast our minds back to that time nearly fifty years ago when the bias was heavy on the other side. Chamberlain was right in his desire to trim the scales of justice. . . . *Punch* had a half-kindness for him at this phase—for whatever he was, he was not dull—and pictured him as 'Joey' of pantomime touching up the elderly citizen with a hot poker, its glowing end labelled 'Socialism.'"

On the personal side of Chamberlain's life, the present volume is very illuminating. We see him both in happiness and sorrow—a man of strong domestic affections, twice enduring the loss of a beloved wife, and twice emerging at last from the valley of despair—

His soul well-knit and all his battles won.

Towards the end of his life, I remember, he was popularly regarded as an inactive man, intent on his cigar and his orchids. The biographer has a very different tale to tell of his earlier days. After describing a strenuous walking tour in the Alps, where "he obstinately climbed the Breithorn in bad weather," Mr. Garvin goes on to say: "It is a complete mistake to think that he knew nothing of what are called the manly exercises. Slim, sinewy, and lithe as a young man, he was not only a tough pedestrian and clamberer, but a good swimmer. . . . Much later, when the demands of politics became exacting, he found most rest in quiet pleasures. . . . he maintained, on principle, that men cannot make the most of their brains if they use up too much energy in physical exercise."

The volume closes with the fall of Gladstone's Ministry in 1885, and, like a good serial writer, Mr. Garvin whets our appetite for the next instalment. "The things that changed all in Chamberlain's career," he concludes, "were

to begin in a few weeks. . . . Not one of the persons in the play knew all the motives at work. Gladstone's innate desire in his 76th year to continue and prevail. . . . the political effect of the relations between Parnell and his mistress, the wife of his supposed confidant whom he loathed; O'Shea's suppression of letters; the consequent deadly antagonism between Chamberlain and Parnell; . . . the imminent vengeance on Dilke of another woman when he became engaged to Mrs. Mark Pattison—all these elements make in real life and politics a melodrama too complex in improbabilities for any stage."

The period to which Mr. Garvin thus so enticingly leads up is covered, from a somewhat different point of view, in another political biography wherein Joseph Chamberlain makes frequent, if incidental, appearances—namely, "HERBERT GLADSTONE": A Memoir. By Sir Charles Mallet, author of "A History of the University of Oxford" and "Lord Cave—A Memoir." With twenty-three Illustrations (Hutchinson; 18s.). Here the allusions to Mr. Chamberlain are less concerned with his Radicalism than with his attitude towards the Irish Question. During a survey of that ferocious controversy, the author pauses to make an interesting comment of his own: "Looking back," he writes, "nearly half a century later,

of strong, generous, and lovable character. He came chiefly into prominence, of course, as Chief Liberal Whip, as Home Secretary, and as the first Governor General of South Africa under the Act of Union. In earlier years he did much political drudgery out of the limelight, on behalf of his father. "The great name," we read, "overshadowed him. But it is significant that his best work in politics was done after the death of Mr. Gladstone left him to stand alone." In writing his admirable memoir, Sir Charles Mallet has been indefatigable, as indicated by countless short quotations, in skimming the cream of family letters, diaries, and political records. While the main interest is naturally political, there is a lighter side to the book in the form of amusing incident or humorous anecdote. A typical instance may be given from the South African period: "No man loved ceremony less than Herbert Gladstone. Travelling up country for official purposes, and received by deputations at the railway-stations, he was obliged to wear a top-hat. One day, when the last deputation, as he thought, was over, he seized his hat and savagely kicked it on to the luggage-rack. 'Sir, Sir!' cried his aide-de-camp, 'have you forgotten that there's another deputation at the next station?' The top-hat had to be rescued and soothed back into stateliness and shape."

Another excellent biography, which, like the preceding, has points of contact with South Africa, is "ALFRED FRIPP." By Cecil Roberts. With fourteen Illustrations (Hutchinson; 15s.). Here we have the life-story of the famous surgeon who, as a young man, chanced to make friends with the late Duke of Clarence, and, becoming his medical attendant, was drawn into the royal circle and thus laid the foundation of a brilliant professional career. Mr. Roberts is able to dispel a popular legend regarding the origin of the friendship, but the real facts were equally romantic. This part of the book gives many intimate glimpses of the Royal Family in the 'nineties. In 1900, the Prince of Wales (King Edward) wrote to Lord Roberts in South Africa commending to his protection "Mr. Alfred Fripp, who is chief civilian Medical Officer in charge of the Imperial Yeomanry Hospital." Fripp's experience there led him to take a prominent part in effecting the reorganisation of the Royal Army Medical Corps, which had broken down under the strain of the Boer War. Again, in the Great War Sir Alfred Fripp (he had been knighted for his services in the reform of the R.A.M.C.) did valuable work as Consulting Surgeon to the hospital-ships of the Grand Fleet, and in many other ways exercised his genius for organisation to promote the welfare of the wounded.

One phase of his philanthropic efforts in later life attained wide and somewhat disproportionate popularity. "Actually," we read, "his connection with Ye Ancient Order of Frothblowers should take but a minor place in a long life of service," and Mr. Roberts proceeds to give the authentic account of its foundation. This passage, by the way, reminds me that I am at this moment wearing (as for some years past) a very conveniently-shaped set of cuff-links bearing the mystic letters "A.O.F.B."! That little circumstance, however, is not my only reason for liking this book. It appeals to me, as a doctor's son, because it is a fine record of a fine character—in all respects worthy to be called "the beloved physician."

On a matter of biographical technique, the author has raised an interesting point open to discussion. I was surprised to learn lately that, in undertaking his task, he stipulated that he should not interview any friends or relatives, but draw his portrait solely from available papers and records. This decision is perhaps debatable, for one can obtain information in that way without necessarily accepting opinions. When I did a biography, I saw or wrote to as many people as possible who could supply material. But cases, of course, differ. Mr. Roberts was dealing with a more recent career—that of a man who had hosts of friends, and to consult them all would have meant an embarrassing amount of "appreciations." Moreover, he was lucky in that his subject had been a persistent diarist. It is not every biographer who has at command a wealth of revealing first-hand evidence. C. E. B.



"MRS. AMBROSE MCEVOY" (1910)—BOUGHT BY MRS. J. B. PRIESTLEY FOR £66.



"PEGGY JEAN LAUGHING" (1921): EPSTEIN'S DAUGHTER AT THE AGE OF TWO YEARS AND FOUR MONTHS—BOUGHT BY HOFFMAN FOR £80.



"ORIEL ROSS, NO. 1" (1926)—BOUGHT BY H. REES JEFFERY FOR £110.



"MRS. JACOB EPSTEIN" (1918)—BOUGHT BY HOFFMAN FOR £105.



"HEAD OF DOLORES" (1923)—BOUGHT BY MR. HUGH WALPOLE FOR £135.

THE MOST DISCUSSED OF MODERN SCULPTORS TESTED IN THE AUCTION ROOM: WORKS BY JACOB EPSTEIN, AND THE PRICES THEY FETCHED IN THE RECENT SALE AT SOTHEBY'S.

The work of that much-discussed sculptor, Jacob Epstein, was subjected to its first real auction test in the sale held at Sotheby's on November 24, when ten of his bronze portraits realised just under £1000. Among the most enthusiastic bidders were Mrs. J. B. Priestley and Mr. Hugh Walpole. Besides their purchases here illustrated, Mrs. Priestley gave £90 for "Oriel Ross, No. 2," and Mr. Walpole £100 each for "Eileen" and "Lydia." The two remaining items, "The Marchesa Casati" and "Mary," fetched respectively £120 and £90.

Photographs by Courtesy of Messrs. Sotheby and Co.

from days when Irish Nationalism has achieved an independence much wider than any Mr. Gladstone proposed, days when Mr. Chamberlain's son and Lord Randolph Churchill's son have aided in granting to an Irish Parliament the most complete self-government which politicians could devise, it seems difficult to realise the bitterness infused into the Home Rule struggle of 1886, or the vehement displeasure which English society from the Sovereign downwards vented on the great Minister whose policy has since won overwhelming assent." On an earlier page we get an account of Herbert Gladstone's tour in Ireland a few years before, during which he visited disturbed districts and recorded in his diary, for his father's benefit, many interesting glimpses of political and social conditions in the distressful country.

If the late Lord Gladstone did not inherit his father's burning eloquence and towering personality, he was, nevertheless, a statesman of solid worth who, in the concluding words of this memoir, left behind him a "long record of honourable and unselfish public work." In his private life he stands forth from these pages as a man



## A CHINESE RIVER FLOWING IN BAVARIA: THE HWANG-HO MODEL MADE BY GERMAN EXPERTS DEALING WITH CHINA'S FLOOD PROBLEM.



GETTING DATA IN BAVARIA FOR THE CONTROL OF A CHINESE RIVER: AN INSTRUMENT TO MEASURE THE FLOODING ON THE MODEL AT OBERNACH.

The frightful catastrophes caused by Chinese rivers breaking their banks last year meant the loss of millions of human lives, and the Chinese Government has resolved to put a definite stop to these yearly-recurring inundations. The cost of their undertaking will run into millions of pounds. The task has been given to German engineers, who are making experiments on the model river illustrated, which is at the Research Institute for Hydraulic Engineering and Hydraulic Power at Obernach. Here, in the Bavarian Alps, they have constructed a section of the river, and are observing the different trials made with it, so as to gain data which will serve as a basis for regulating its counterpart in China. The experiments and trials are being made in the presence of Chinese engineers. The original in the case illustrated here was the Hwang-ho, selected by the Chinese Government because it yearly causes inundations.



A CHINESE DISTRICT SUBJECT TO FLOODING COPIED WITH MATHEMATICAL EXACTNESS—THE RIVER HWANG-HO SEEN IN THE MIDDLE AND THE FLOOD-THREATENED AREAS ON EITHER SIDE.



A SCALE MODEL OF A SIXTEEN-KILOMETRES STRETCH OF THE HWANG-HO UNDER CONSTRUCTION IN THE BAVARIAN ALPS (WITH SCIENTIFICALLY CONSTITUTED "MUD") IN ORDER THAT IT MAY SUPPLY GERMAN ENGINEERS WITH DATA OF INUNDATIONS.



COAL-DUST AND MUD—USED TO SIMULATE THE SOIL THROUGH WHICH THE HWANG-HO FLOWS—BEING PLACED IN THE BAVARIAN MODEL.

PRECIOUS MUD! THE ORIGINAL HWANG-HO MUD BEING MIXED WITH COAL-DUST: A SUBSTITUTE THAT MIMICS THE SOIL OF THE RIVER-BANKS; DISCOVERED AFTER CAREFUL LABORATORY TESTS.





# THE CORACLE—ANCESTOR OF OUR OF "THE BOAT

In the craft in the Boyne Valley. A few months before his death a complete photographic and written record of his work was made, including a cinematograph film, and a coracle of his building secured by Dr. Mahr, Keeper of the Irish Antiquities of the National Museum in Dublin. There is no doubt that the practice followed by Michael O'Brien is the traditional method of coracle-building, handed down unchanged for centuries. The method of construction adopted is the reverse of the usual procedure in modern boat-building. Instead of laying down the keel, the shape of the gunwale is first marked out on the ground. The framework is then constructed upside down. The marking of the

(Continued below.)

1. THE FIRST STAGE IN THE CONSTRUCTION OF A CORACLE—REVERSING THE MODERN BOAT-BUILDER'S PROCEDURE OF LAYING DOWN THE KEEL: MARKING THE SHAPE OF THE GUNWALE WITH PEGS.

BOAT-BUILDING is one of the most important crafts of a primitive island people, and the skill of the boat-builder has been a determining factor in the history of the British Isles. We read in our first histories of the coracle, the earliest British boat, made of basket-work covered with hides, the forerunner of the shipping of the Thames. It is also mentioned in Irish literature as early as the ninth century in a curious connection: as punishment, a noted criminal was ordered to go on the sea "in navium unius pellis abaque ruber."

(Continued below.)

2. THE SECOND STAGE OF CONSTRUCTION: PLACING IN A ROUGH ELLIPSE THE THIRTY-TWO HAZEL RODS, NINE TO TEN FEET IN LENGTH, WHICH FORM THE FRAMEWORK OF THE CORACLE.

shape of the gunwale is carried out with the aid of a primitive compass formed of a string tied to sticks. Two semi-circles are described of about 2 ft. radius with their centres about 15 inches apart, and, in the words of the builder, "humoured together," so as to form a rough ellipse. This outline is marked with pegs (Fig. 1). The framework is made of hazel rods, cut in autumn as soon as the leaves have fallen from the trees. Some of the rods chosen are about 2½ inches in circumference, others about half that size; and they are from 9 to 10 feet in length. They are dried for about a fortnight after cutting and then tied in bundles to

(Continued above.)



6. WITH TWO FINISHED FRAMES: THE CORACLE-MAKER, MICHAEL O'BRIEN, WHO DIED LAST YEAR, PERHAPS THE LAST EXPONENT OF HIS CRAFT IN THE BOYNE VALLEY.

# BATTLE-SHIPS: THE MYSTERIES OF ONE HIDE."

season until coracle-building begins in the month of January. Fig. 2 shows the coracle-maker placing in position the thirty-two rods which form the framework. Eight are placed on either side; seven in the bow and seven in the stern. An extra rod is placed next the rod nearest the bow on either side. These are used for strengthening the sides and are clearly seen in Fig. 5. When the rods have been placed in position, the gunwale is woven against the ground with the more slender hazel rods. This process is shown in Fig. 3. The eight rods on either side are then bent down and their ends forced into the ground on the opposite side. The seven rods in the bow and stern are

(Continued below.)



3. SLENDER HAZEL RODS USED TO WEAVE THE GUNWALE AGAINST THE GROUND: THE BUILDER INSIDE THE PRIMITIVE CRAFT, WHICH IS BEGINNING TO TAKE SHAPE UPSIDE DOWN.

then bent across and secured in a similar fashion. These rods are sloped in a way which determines the shape of the finished craft (Fig. 4). At this stage, a board, weighted with heavy stones, is placed on the framework, which is allowed to set for two or three days. After this the rods are tied together with marling twine at all points of intersection (Fig. 5). The board and stones are then replaced and work discontinued for about a week. The thin ends of the hazel rods are broken off in such a way that a portion of the bark is left to protect the ends which might cut the hide. The surrounding ground is then loosened with a spade and the framework

(Continued above.)

4. DETERMINING THE SHAPE OF THE FINISHED CRAFT: THE EIGHT RODS ON EITHER SIDE BENT DOWN AND THEIR ENDS FORCED INTO THE GROUND ON THE OPPOSITE SIDE.

turned right side up: it is then ready for covering. Two of the finished frames are shown in Fig. 6. A tanned hide is steeped in the river until it becomes soft and pliable. It is fitted as closely as possible to the basket frame and sewed on with strong twine. The aperture in the hide caused by the removal of the tail is covered with a water-tight patch of hide fastened with leather thong. When the coracle is covered a seat is put in, supported underneath and attached to either side with

(Continued below.)



8. THE FINISHED PRODUCT—A FORM OF BOAT USED SINCE PREHISTORIC TIMES AND STILL IN USE AMONG SALMON FISHERMEN OF THE BOYNE: SHOOTING THE RAPIDS FROM ONE POOL TO ANOTHER.

twisted willows. A support for the seat in the stern is made of the same material. The coracle-maker then sits on the seat and hammers the ends of the hazel rods until the skin is fully stretched (Fig. 7). When this is done, all projecting ends are cut off and a hand rod bound along the gunwale to prevent any part of the framework from springing out of position. Thus is constructed this boat which has been in use since prehistoric times, and is still used by the salmon fishermen of the Boyne. The rower kneels in front and paddles with a wooden paddle round the deep holes, paying out the net, and shoots the rapids from one salmon pool to another (Fig. 8).—FRANCIS E. STEPHENS.



7. THE FRAMEWORK COVERED WITH A TANNED HIDE: THE CORACLE-MAKER SITTING ON THE SEAT AND HAMMERING THE ENDS OF THE HAZEL RODS TO STRETCH THE HIDE TIGHT.



5. A BOARD WEIGHTED WITH HEAVY STONES PLACED ON THE FRAMEWORK TO HELP IT TO SET: AND THE RODS TIED TOGETHER WITH MARLING TWINE AT ALL POINTS OF INTERSECTION.

hundreds of ships were. "Wrecked" who had committed some serious crime, such as murder, which deserved death (especially women), were put in this "boat of one hide" and trusted to the mercy of the waves to go with the wind from land. Few knew that this primitive craft is still in use in Western Europe; it is generally believed to have vanished as completely from ordinary use as the bows and arrows of the Ancient Briton. Yet on our inland waters, the last of the coracles are still to be seen. On the River Boyne, some thirty miles north of Dublin, the coracle in its original form is used for the purposes of net-fishing. Last year, Michael O'Brien, the coracle-maker, died. He believed that he himself was the last man skilled

(Continued above.)



## PRESENTS OF OTHER DAYS: TREASURES OF ANTIQUE AND

PHOTOGRAPHS BY KIND PERMISSION OF



In sending us these interesting photographs, a German correspondent writes: "In the department of antiquities of the Old Museum at Berlin there was recently held a very important exhibition of ancient ornaments. They began with the celebrated Schliemann excavations at Troy. Here were examples of some of the treasures of Priam, and of what Helen wore in the way of gold pins and ornaments 4000 years ago. There were also Cretan, Mycenaean, and archaic Greek signet rings, plaques, and other ornaments decorated with mythological figures—among them centaurs, the nymph Mylissa, the Persian Artemis holding a lion, Ariadne with the thread, and Theseus slaying the Minotaur. Then followed later Greek works from the time of Phidias to after Alexander the Great. At first only gold was used, and it is only later that we find it blended and adorned with precious stones. Hair and forehead ornaments, necklaces, pendants, bracelets, or rings—all are masterpieces of the goldsmith's art. It is amazing how fresh and unchanged they have

kept; they appear to have been just taken off by the wearers, ready to be put on again next day. Walls collapse, colours fade, stones are affected by the weather, bronze develops a patina, and silver turns black, but gold is a really precious metal. After Alexander's time the taste for brighter colours originating from the East prevails. The most prominent example is surely the Hellenic forehead ornament from Abdera (Fig. 2). The red of the garnets was formerly blended with bright colours in enamel, which unfortunately were not so durable as the metal, but traces of them still remain; the ivy leaves were green, the buds white, the large rosettes white, dark and light blue, or violet. The work was as gay in colour as Renaissance jewellery. Especially charming are the ear-rings, dating from various periods of antiquity. When shaken, they swing with figures of Eros, Ixos, Nike (Fig. 11), snakes, doves, baskets, amphora, bells, and buds. Some of the tiniest figures are masterpieces, in which every detail is carried out and

## MEDIAEVAL JEWELLERY RECENTLY EXHIBITED IN BERLIN.

ROBERT ZAHN, DIRECTOR OF THE BERLIN MUSEUM.



chiselled with such finish that they can bear being magnified a hundredfold. One of them is a dancer in a short skirt, who carried in the raised right hand a flower, and whose ear-rings and even the clasps of her raiment on the shoulder are represented. Very noteworthy also is a Hellenistic-Indian ear-ring, a small coquettish-looking sphinx with rich body ornamentation, which was recently found in the Punjab. A good idea of what a rich family in the time of the Emperor Augustus possessed in the way of jewels is given by the find at Pedesia in the Sabine Hills. The cameos are extraordinarily fine, and belong to the best Roman stone-cutting work. The massive gold armlets (Figs. 1 and 6), despite the fine quality of the work, represent a somewhat crude taste, tending to show that the wearer must have belonged to the upstart class, so much satirised by Petronius, Martial, and Juvenal. This jewellery has also many other familiar traits: beside rings of the most costly stones lay a similar one with green glass, which now

looks dull, but was no doubt sold to the wearer as a genuine thing. Undoubtedly this was the peril of the precious stone in the West. One can see by the necklaces with what subtlety and restraint the Roman jeweller of the Imperial epoch could blend gold and emeralds, aquamarines and garnets. Late antiques and early mediaeval ornaments are also well preserved. Specially worthy of mention is the great Egyptian find, of objects dating from about 400 to 600 A.D., the other half of which is divided among the museums of London, New York, and Washington. The massive gold necklaces (Figs. 8, 10, and 15), some adorned with sets of coins, which are forerunners of our chains of office, are probably only Roman tribute, in the form of gifts, paid to foreign princes. A richly coloured neck and breast ornament (Fig. 15), an almost exact replica of which can be seen, on the celebrated Ravenna mosaic, worn by the ladies of the Court of the Empress Theodora, shows us vividly the love of display in the early Byzantine period."



# DIGGING THE "TOWN DITCH" FOR SALISBURY'S LOST CATHEDRAL GLASS.

ARTICLE BY THE REV. DR. STANLEY BAKER, OF SALISBURY CATHEDRAL.



DIGGING FOR BURIED TREASURE IN THE FORM OF MEDIEVAL STAINED GLASS REMOVED FROM SALISBURY CATHEDRAL AT A SO-CALLED RESTORATION IN 1790, AND SAID TO HAVE BEEN CAST INTO "THE TOWN DITCH" IN 1875: DR. STANLEY BAKER WATCHING HIS ASSISTANT AT WORK.

IN the year 1789 Salisbury Cathedral was restored under the direction of an architect named James Wyatt. The windows had hitherto been filled with glorious stained glass, but all this was now taken out and cast, as the tradition has it, into the "town ditch." It is not known what Wyatt's motive was. It may be that he thought that the stained glass made the Cathedral too dark; or it may be that the lead-work was in a bad state of repair, and that to take the old windows to pieces and reset the glass in new lead-work was thought to be too intricate and expensive a task. The result was that since then Salisbury Cathedral has seemed, even to those who love it best, cold and bare and colourless. New stained and painted windows have been inserted from time to time, but the process has been slow, and in any case it has been felt that the new windows did not, in depth and richness of colouring, equal the old.

Strangely enough, a hundred and forty years passed before, apparently, it occurred to anyone that it might be worth while to search for the lost glass. Then, during a service of dedication of a window which was being inserted, there came into the mind of one of the Priest-Vicars of the Cathedral the question: "Why has no one ever tried to find the lost glass?" He thereupon set to work to find out, by means of whatever books treated of the subject, and still more by questioning old inhabitants of Salisbury, where the glass had probably been thrown. The first need was to find out what was meant by the "town ditch." In the Middle Ages, Salisbury had been defended on two sides by the river, and on the other two by a rampart, outside of which was a broad ditch. Part of this was within half a mile of the Cathedral. So, arming himself with pick and shovel, he sought permission of those whose gardens were along the site of this ditch, and dug pits in the hope of finding the glass. Here he found no vestige of what he sought, and so he turned to another possible interpretation of the term "town ditch." All through the Middle Ages there had flowed down the streets of Salisbury streams of water crossed by bridges, which had won for Salisbury the name of "the English Venice." At a certain spot at the junction of several streets the waters of all these streams had met, and flowed in a broad, deep channel to the River Avon. This channel is described in some old title-deeds, so he found, as "The Town Ditch." Accordingly, obtaining the permission of those who owned the land through which this channel had flowed, he commenced to dig here. He found much rubbish where once the ditch had been, but no Cathedral glass.

This work occupied five years, as he had but himself and an occasional friend to do the digging, and many hours each week were occupied in teaching. Then an old man suggested to him that possibly by "the town ditch" was meant a long ditch or pit whence clay had once been dug to make the picturesque thatched walls which are a feature of this part of Wiltshire, and where, so the old man said, in his boyhood the town rubbish had been thrown. He also found another old man who declared that he had been employed

as a boy during a restoration of the Cathedral between 1870 and 1875, and that, when the workmen were tidying up after this restoration, he had seen several cartloads of old glass taken from the glaziers' workshop and carried out of the Close in the direction of this ditch, and he declared emphatically that there was no other place in the neighbourhood where rubbish could at that time be thrown. He was therefore convinced that the Cathedral glass would be found there.

The Priest-Vicar, accordingly, by means of a drill like an enormous cheese-scoop, proceeded to probe the surface of this meadow. He found that beneath the turf was a great deposit of all manner of household refuse, and bit by bit he rented the land along this ditch, obtaining thereby liberty to dig. As it seemed hopelessly slow to do all the digging himself, in view of the fact that his available time was so little, he has since last February employed a man, who has been patiently turning out and sifting the rubbish along about 150 yards of this ditch. He has found pieces of the limestone of which the Cathedral is built, pieces of marble of three kinds used, so far as is known, only in the Cathedral of all the buildings of Salisbury, pieces of thirteenth-century floor tiles similar to some in the Cathedral to-day, and, lastly, some pieces of ancient stained glass such as that of which he is in search.

All these point to the conclusion that somewhere in the immediate neighbourhood of the spot in which the man is digging there is the deposit of Cathedral rubbish, including the lost glass, of which the old man spoke. It would seem, therefore, that it is only a matter of time and patience, and then the long quest will be at an end.

Meanwhile an encouraging find had been made in a spot within the Close.

The ditch of which we have been speaking lies about 300 yards from the River Avon, and when the river is high the water percolates through the intervening land and the digger is "drowned out." During one of these periods it occurred to the Priest-Vicar to set the man to dig on the site of another filled-in ditch, where there lay some clear glass, probably at some time thrown away from the Cathedral. Here he made a rich haul. Imbedded in the soil and in various kinds of rubbish were found many pieces of seven-hundred-year-old glass, for the most part of the green colour used in the grisaille windows, of which several specimens still exist in Salisbury Cathedral, and also in the famous "Five Sisters" at York, with pieces of beautiful green and blue and red glass. These are being carefully set up in leadwork by the Priest-Vicar, and will be replaced in the Cathedral as the work progresses.

A letter in the *Times* attracted public attention to what was going on, and correspondents have supplied clues as to the whereabouts of much of the glass which was not thrown away, but sold from the Cathedral in 1790. A handsome gift of several hundred pieces of such glass has just been made by Mr. Wilfred Drake, of Holland Park Road, London, and it is hoped that it may be possible, in one way or another, to retrieve much of the glass which had been sold or given away. In a few years' time, it may well be hoped, the colouring of Salisbury Cathedral may be as beautiful as its architecture.



"COLD AND BARE AND COLOURLESS" THROUGH THE ACT OF BYGONE VANDALS IN REMOVING STAINED GLASS OF THE THIRTEENTH AND FOURTEENTH CENTURIES: PART OF THE INTERIOR OF SALISBURY CATHEDRAL, SHOWING SOME WINDOWS WHICH ARE TO BE FILLED WITH RECOVERED FRAGMENTS.



"LIKE DOING A GIANT JIG-SAW PUZZLE WITH MANY PIECES MISSING": DR. BAKER, WHO HAS SOUGHT THE LOST GLASS FOR FIVE YEARS, FITTING TOGETHER FRAGMENTS FROM "A RICH HAUL" AT THE DIGGINGS—(IN BACKGROUND) A COMPLETED PANEL.



## A SYMBOL OF OUR TIME: AIRMEN PRACTISING BOMB-DROPPING.



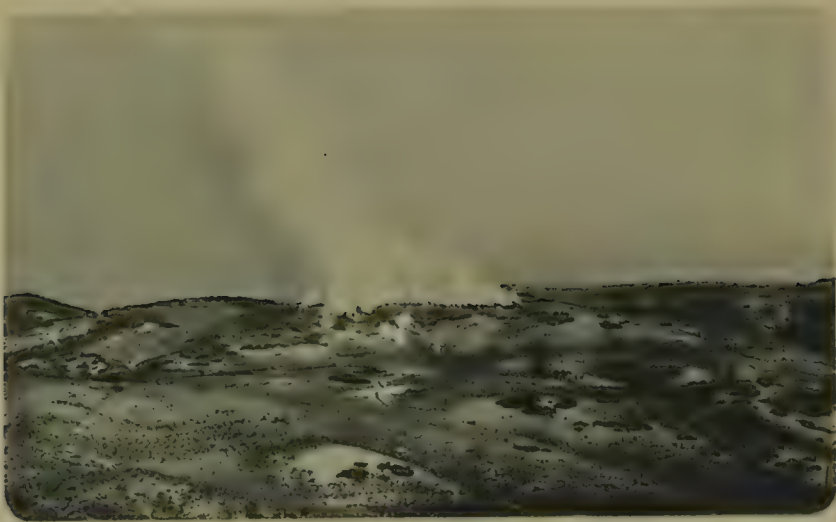
INDOOR TUITION IN AERIAL BOMBING: UNITED STATES ARMY AIRMEN LEARNING HOW TO HIT THEIR OBJECTIVES BY SIGHTING ON TO AN ENDLESS-CHAIN PANORAMA MOVING BELOW THEM.

Our photograph shows a scene at the American Military School of Aviation, at Randolph Field, near San Antonio, Texas. There, budding pilots and observers are taught on the ground much that will be useful later on when they are engaged in actual flying duties. Bombing from the air is taught with the aid of a travelling panorama picturing the "battle-area" and marked as realistically as possible with roads, rivers, bridges, railway-cuttings and the like, all on a reduced scale, so that they are seen as they would be if the pupils were actually flying at a height of several thousand feet. In the upper left of the photograph are three pupils, each in a cubicle representing his accommodation in an aeroplane. As the panorama moves slowly towards the pupils, they obtain the illusion of flying across country towards an objective. The precise way in which these pupils are taught to bomb whilst undergoing ground training is not known by

the general public, but we may assume that, after adjusting a bomb-sight to suit an aeroplane's ground-speed and the drift given it by cross-currents of wind, the pupil may sight his objective and indicate by a signal the moment of release of an imaginary bomb intended for some vital part of the moving "ground" below. In the event of a "direct hit" being obtained in accordance with the tuition given by the instructor (seen below the pupils), it may be assumed that a light would be flashed (possibly from the cone-shaped box seen to the right of the panorama). When the light did not flash it would be understood that there had been misjudgment. Other aviation pupils, each wearing head-phones, may be seen in the photograph (on the right) undergoing instruction in "artillery observation from the air"—with the aid of a fixed model of a ground-surface representing a scene of military operations.

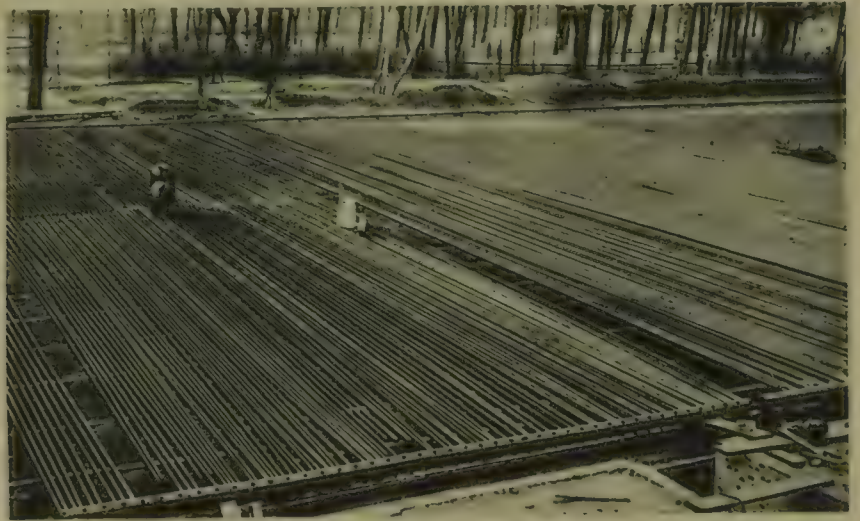


## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



MILITARY GAS AND SMOKE TRIALS IN SPITE OF THE DISARMAMENT CONFERENCE:  
A DEMONSTRATION BEFORE THE PRIME MINISTER OF SPAIN.

It is interesting to observe that, despite the Disarmament Conference and suggestions for the abolition or restriction of certain forms of fighting, European nations continue to give official attention to chemical warfare and defensive precautions against it. The above photograph was taken while the Spanish Premier, Señor Azana, was visiting the military gas and smoke factory at La Maranosa. He watched demonstrations of smoke-clouds and the use of gas-masks.



CONSTRUCTING THE WORLD'S LARGEST ICE-RINK NEAR BERLIN! WORK IN PROGRESS  
ON PART OF THE GREAT EXPANSE OF FREEZING-TUBES.

A huge open-air artificial ice skating-rink, which will, it is reported, be the largest in the world, is here seen under construction, in the Friedrichshain district of Berlin. The total length of the freezing-tubes is said to exceed 72,000 ft. The method of constructing a covered ice-rink was illustrated in our issue of March 22, 1930, where it was explained that the pipes, through which a freezing liquid is circulated, are embedded in a concrete floor.



SYMBOLIC SCULPTURE IN LONDON: MR. ERIC GILL'S  
"PROSPERO" PLACED ON BROADCASTING HOUSE.

A colossal figure of Prospero, with Ariel, by Mr. Eric Gill, was recently placed in position above the entrance to Broadcasting House in Portland Place. It recalls Prospero's words in "The Tempest"—"When I have required some heavenly music (which even now I do) to work mine end upon their senses, that this airy charm is for, I'll break my staff."



THE FIRST HAND-PAINTED CHINESE WEDDING-CAKE EVER  
BROUGHT SAFELY TO ENGLAND: A RECENT GIFT TO THE  
BRITISH MUSEUM.

This Chinese wedding-cake of ground rice, hand-painted on top, has been presented to the British Museum by Captain Saumarez. It is of the kind known as "the Moon Cake of Santou," not eaten at the wedding feast, but given to the bridal pair as a symbol and kept uncut. The sender of this photograph states that this one is the first brought safely to England and not eaten hollow by red ants.

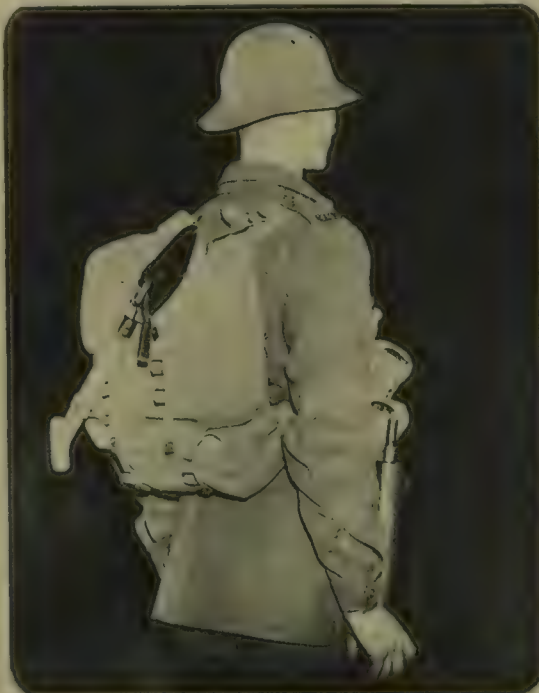


SYMBOLIC SCULPTURE IN NEW YORK: "WISDOM—  
A VOICE FROM THE CLOUDS," BY MR. LEE LAWRIE.

This photograph is described as showing "a model of sculptural treatment of part of the entrance to the seventy-storey R.C.A. Building in Rockefeller Center, by Lee Lawrie, noted American sculptor, as it appears in his New York Studio." The central figure of Wisdom will be flanked (on two other lintels) by figures representing "Light" and "Sound."



AN EXPERIMENTAL NEW UNIFORM FOR THE BRITISH  
INFANTRY: THE BACK—SHOWING A NEW TYPE OF  
ENTRENCHING TOOL AND THE SHORTER BAYONET.



A CLOSER VIEW SHOWING THE NEW PACK MADE IN TWO  
SECTIONS—THE LOWER DISCARDABLE FOR "LIGHT PACK."

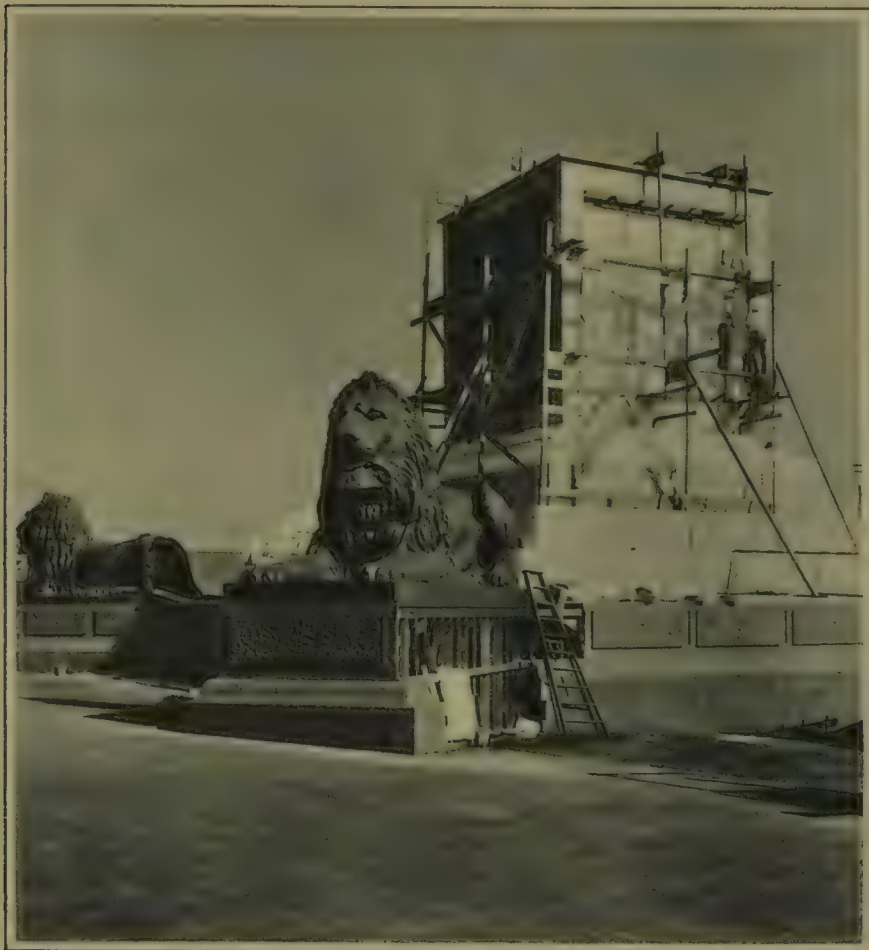
A soldier wearing the proposed new infantry uniform paraded for inspection recently at the Central Recruiting Depot, Great Scotland Yard. The War Office stated: "The clothing and equipment are . . . purely experimental, designed solely with a view to (a) lightening weight . . . (b) increasing comfort; (c) improvement of hygienic conditions." The cap, light and soft, can be folded for carrying in the pocket. The jacket is easier at the neck and has larger pockets. Buttons and badges are bronze, not needing polish. The boots are lighter, and leggings replace puttees. The lower part of the pack (containing articles that can be left behind in battle) is detachable. The new entrenching tool has a small projecting pick. The bayonet is four-edged, and fits over the rifle barrel. Steel helmet and respirator will not be carried on the march, but taken in transport.



WITH "DEER-STALKER" CAP, OPEN COLLAR, LAPELS,  
LARGE POCKETS, BUTTON-CUFFS, AND BRONZE BUTTONS  
AND BADGES: THE NEW UNIFORM IN FRONT.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



IN THE TRAFALGAR SQUARE HOLLYWOOD HAS BUILT FOR THE FILM OF "CAVALCADE": THE NELSON COLUMN AND LANDSEER LIONS UNDER CONSTRUCTION.

Mr. Noel Coward's famous national pageant-play, "Cavalcade," which had so great a success at Drury Lane, is being filmed at Hollywood. It is interesting to note in connection with our photograph that over 8000 actors engaged in the film—many of them British—observed the Silence on Armistice Day while grouped round this replica of the Nelson Column.



A 354-LB. MAN-EATING SHARK CAUGHT WITH ROD AND LINE BY A SEVENTEEN-YEAR-OLD LAD; DUDLEY DALY AND HIS 9-FT.-4-IN. CATCH.

Sending us this photograph of a remarkable catch made recently in South African waters, a correspondent writes: "Dudley Daly, a seventeen-year-old fishing enthusiast and a member of the Umgeni Angling Club, thrilled a crowd of spectators on the beach when he landed a man-eating shark weighing 354 lb. after a struggle of 40 minutes with the monster. The feat was all the more remarkable in that it was accomplished without the aid of a gaff. Furthermore, Daly was only using a nine-cord line. His catch is believed to be a record, beating that of Mr. W. Dawson, who landed a 325-lb. shark at Umhlanga Rocks some two years ago. The shark was hooked by young Daly at 6.30 in the evening. There was a titanic struggle in the river-mouth breakers before the fisherman, exhausted by this time, was able to drag the shark ashore with the assistance of some of his friends. It measured 9 feet 4 in."



A POWERFUL UNIT ADDED TO FRANCE'S FLEET OF CIVIL AIRCRAFT: THE NOSE OF THE THREE-ENGINE "ARC-EN-CIEL," THE LATEST COUZINET AEROPLANE.

The correspondent who sends us this photograph notes that this new "Arc-en-Ciel" is being tested by a flight from Paris to Algiers and back, preparatory to being placed on the St. Louis Senegal-Natal service. The wing-spread of the machine is 30 metres (98 feet, 5 inches). The three Gnome-et-Rhone engines each develop 650 h.p. The man standing by gives an excellent idea of the size.

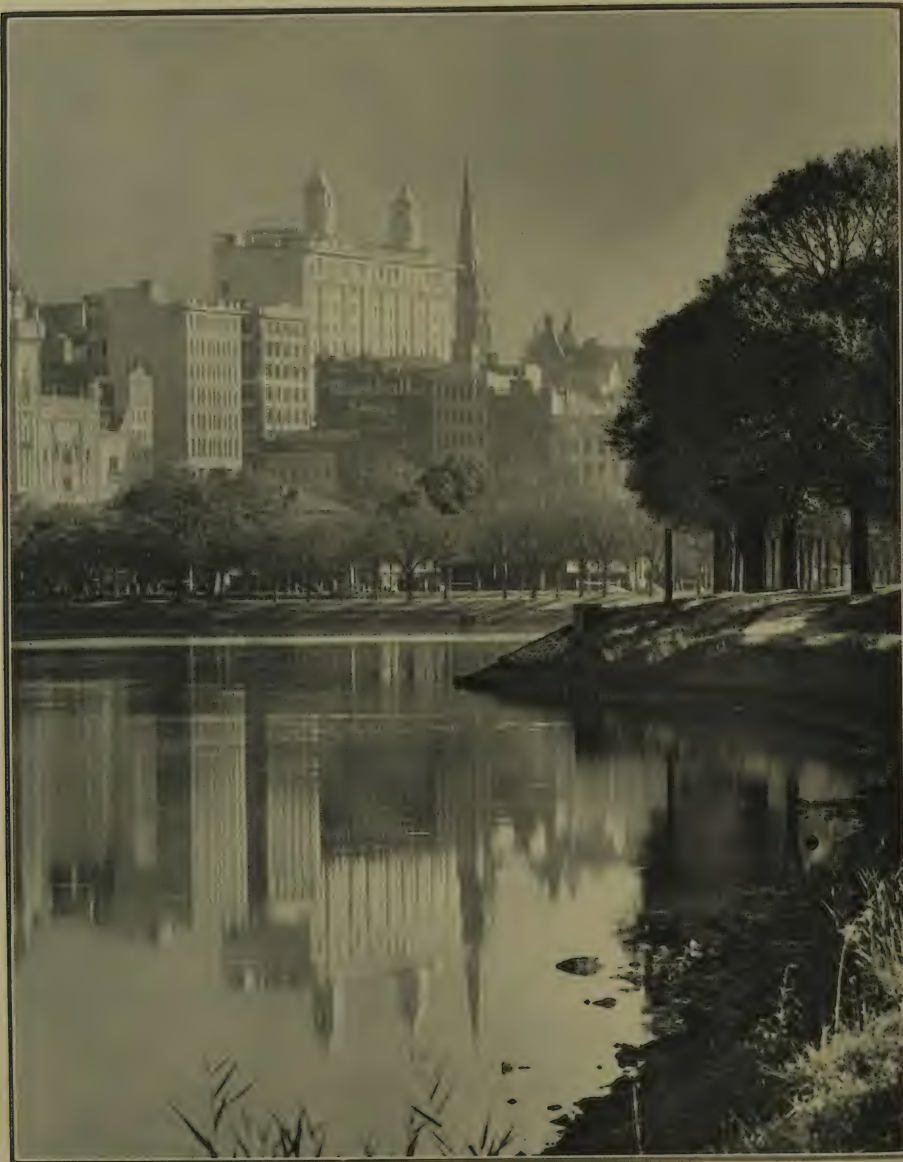


MOK, OF THE "ZOO," HIMSELF AGAIN AFTER HIS DANGEROUS ATTACK OF PNEUMONIA: A KEEPER GIVING HIM A DOSE OF "TONIC."

Our readers will recall that a pair of gorillas—named Mok and Monina; the male aged about seven, the female aged about eight—arrived at the London "Zoo" in August and immediately became great favourites, for they were quite used to human beings. To prevent them catching cold from visitors, glass screens were erected between them and the public, and various other precautions were taken. Nevertheless, Mok developed pneumonia and it was feared that he would die. Needless to say, he was doctored and nursed with the greatest care by day and by night, being treated as though he were a human child. As a result, he is quite himself again. The first obvious signs of improvement were noted when he began once again to beat his chest with the flat of his hand in his characteristic manner. It is interesting to note that he refused brandy with disgust—unlike the majority of apes and monkeys, who are not averse to alcohol.



# THE ARCHITECT GIVING EXPRESSION TO THE DEMANDS OF HIS TIME: THE BEAUTY OF SUITABILITY.



SKY-SCRAPERS IN MELBOURNE: THE MATERIALISTIC IN A NATURALISTIC SETTING IN THE "GARDEN STATE OF AUSTRALIA."

These vast modern buildings which are commonly called sky-scrappers—although, in reality, very few have the height of the American structures which brought the name into being—are springing up all over the world. To many they are not beautiful, although it cannot be gainsaid that there is such a thing as the beauty of suitability: it is neither good art nor good

architecture to house a twentieth-century business undertaking behind an imitation Gothic facade. Moreover, as Mr. William Adams Delano had it a while ago: "The architect can only give expression to the demands of his time. If the civilisation in which he works is one that demands cathedrals, cathedrals there will be; or if, like America, it is a materialistic one, and



SKY-SCRAPERS IN LONDON: AN EMBANKMENT VIEW OF THE NEW SHELL-MEX BUILDING AND THE NEW BRETTENHAM HOUSE.

office buildings are demanded in order to pay a high revenue on a restricted piece of ground, sky-scrappers there will be." And, as is abundantly evident, sky-scrappers there are; sky-scrappers whose simple lines, at least, have strength, whose very solidity is impressive. That such edifices can and do fit their surroundings our photographs bear eloquent witness. For the rest, we ought

to add, perhaps, that the new Shell-Mex Building (left in the photograph) is nearing completion on the site of the old Hotel Cecil, in the Strand and on the Embankment, and that Brethren House is in Lancaster Place, facing Somerset House. In the second photograph, the "Friendship" is in the foreground; and Cleopatra's Needle can be seen towards the right.



## A WINDOW ON THE WORLD: RECENT EVENTS FROM HOME AND ABROAD.



**A KILLARNEY GIFT FOR THE IRISH NATION: THE FAMOUS LAKES SEEN FROM TORR MOUNTAIN IN THE MUCKROSS ESTATE, WHICH IS TO BE A NATIONAL PARK.** It was announced in Dublin on November 23 that the estate of Muckross, near Killarney, comprising in all some 10,000 acres, was being presented to the Free State Government as a National Park. The donor was Free State Senator Mr. Arthur Vincent. It will be known in future as the Boom Vincent Memorial Park, in memory of Senator Vincent's wife, who was the daughter of William Howers Bourn, of California.



**MR. NORMAN DAVIS, AMERICAN DELEGATE TO THE DISARMAMENT CONFERENCE, VISITS MR. HERRIOT.** Mr. Norman Davis, head of the United States delegation to the Disarmament Conference, visited Mr. Herriot on November 26 to discuss questions bearing on naval disarmament. The subjects discussed were the attitude of Germany towards a return to the Conference, the Franco-Soviet naval problem, and the proposed Five-Power Conference at Geneva.



**A FRANZ HALS TO BE SOLD AT SOTHEBY'S: THE "MERRY COUPLE"; A HOLICKING STUDY OF JOVIAL HUMANITY.** The "Merry Couple," a group of two half-length figures painted by Franz Hals, is to come up for sale at Meaux, Sotheby's on December 7. The man is dressed in black, with black cap and white ruff, and the woman is dressed in rose-purple, with dishevelled hair. The picture is the property of Paymaster Lieut.-Commander Russell Tucker. It measures 11½ by 9½ in.



**OUR DEBTS NOTE TO THE UNITED STATES: MR. MONTAGU NORMAN IN DOWNING STREET.** The British Note to the United States on the subject of debts was the subject of many conferences between Ministers on November 26, and Mr. Montagu Norman, Governor of the Bank of England, called at the Treasury. He did not, however, visit 10, Downing Street. It was understood that there were some differences of opinion among the financial experts.

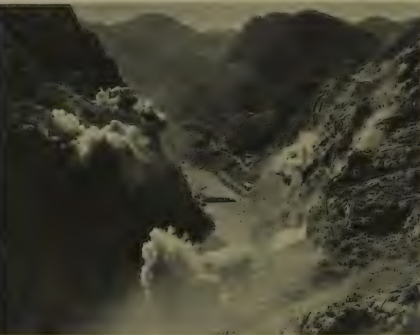


**THE PROGRESS OF THE HOOVER DAM: THE COLORADO FLOWING INTO TUNNELS, AND THE TEMPORARY DAM WHICH DIVERTED IT FROM ITS BED.** We have from time to time illustrated in our pages the progress of the great Hoover Dam on the Colorado River. The left-hand photograph shows the river following its new course through the tunnels bored in the Arizona Canyon walls. It also shows the earth-filled temporary dam thrown across the river bed when the Colorado was diverted, sending the river on its new course.



**"APARTMENTS TO LET" AT A SHILLING A DAY!—NOTTINGHAM'S NEW MUNICIPAL LODGING-HOUSE FOR 450 WORKERS.**

"The Survey of London Life and Labour," published on November 27, lends a particular interest to the problem of our slums. They are still the dominant social question of London. We here illustrate a striking solution from Nottingham. "Nottingham's new municipal lodging house," writes a correspondent, "was erected at a cost of £12,000 on the site of old slums. Each man will have a lock-up outside to sleep in, and 'the run of the house' for it, a day."



**THE DIVERSION OF THE COLORADO RIVER INTO TUNNELS: THE EXPLOSION WHICH BLEW A MASS OF ROCK INTO THE RIVER AND SO TURNED IT ASIDE.** "A mass of concrete and water lifted high in the air," writes a correspondent, "and part of the flow of the Colorado River turned obediently into tunnel No. 4, and started on its initial journey through a mile of mountain. Such was the beginning of the momentous task of diversion of the river, so that the dam may be built."



**TROTSKY'S EUROPEAN TOUR: THE "BOLSHIEVNIK ENIGMA" AND HIS WIFE.** Since his flying visit to Naples, illustrated in our last issue, Trotsky has reached Denmark. On November 27, he gave a lecture on the origin and development of the Bolshevik Revolution. Owing to the strict precautions taken by the Danish police, there was no disturbance. The speaker was applauded. Illustrating developments in Russia and in capitalist states, Trotsky said that since 1925 Germany and the U.S.A. had gone back to industrial production, while Russia had increased four-fold.



**GEN. MONTGOMERY-MASSINGBERD** Colonel Commandant, R.A. Appointed Chief of the Imperial General Staff in succession to Sir George Milne. Responsible for much of the experimental work on mechanisation on Salisbury Plain.

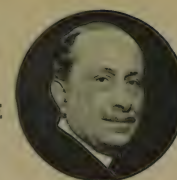


**LORD CAVAN.** Promoted Field-Marshal in succession to the late Lord Methuen. Army commander in Italy; conducted Tenth Italian Army operations on the Piave front. Retired 1920.



**THE PRINCE OF WALES MEETS MRS. DONOGHUE: H.R.H. SHAKING HANDS WITH THE MOTHER OF THE FAMOUS JOCKEY, STEVE DONOGHUE.** During his visit to Lanchester, which will be found fully described on page 873 in this issue, the Prince of Wales visited Warrington. Lord Derby discovered that this town was the home of Mrs. Donoghue, mother of Steve Donoghue, the jockey. She was presented to the Prince, who said: "The devil had ridden many a good winner, and he hoped he would ride a few more yet."

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**SIR ALDO CASTELLANI.** Appointed Director-in-Chief of the Ross Institute for Tropical Diseases, in succession to the late Sir Ronald Ross. Previously Director of Tropical Medicine at the Institute for some years.



**DR. EDITH RATHURST.** First woman to hold the degree of Doctor of Music from the University of London, conferred upon her on November 24. Studied under Dr. Olshansky, Fellow of the Royal College of Organists.



**MR. PERCY PITT.** Musical director and composer. Died November 23, aged eighty-five. Secretary to the Society for the Prosecution of the Copyright Act, 1911. President of the Order of St. Michael and St. George since 1925.



**BISHOP MONTGOMERY.** Formerly Bishop of Tasmania. Died November 23, aged eighty-five. Secretary to the Society for the Prosecution of the Copyright Act, 1911. President of the Order of St. Michael and St. George since 1925.



**THE PRESENTATION OF A KILLARNEY ESTATE TO THE FREE STATE GOVERNMENT: SENATOR VINCENT, THE DONOHUE (LEFT), WITH MR. SEAN MACENTEE, IRISH MINISTER OF FINANCE.** It was announced on November 23 that the estate of Muckross, near Killarney, comprising in all some 10,000 acres, was being presented to the Free State Government as a national park, by Senator Arthur Vincent, in memory of his wife. Muckross includes some of the Killarney Mountains and was formerly the seat of the Herbert family. It finally passed into the possession of Mr. Howers Bourn, of California. Senator Vincent's father-in-law.



**A FAMOUS FRENCH AUTHOR RECEIVED INTO THE "ACADEMIE FRANÇAISE": M. PIERRE BENOIT LEAVING AFTER THE CEREMONY OF HIS INDUCTION.** M. Pierre Benoit, the French poet and novelist, took his seat in the French Academy on November 24. He was elected in place of the late M. Paul Valéry. His sponsors were Marcel Proust and Georges Leconte. M. Pierre Benoit is the author of "Kocicemark" and "L'Alcaïde," and particularly of the famous "Mademoiselle de La Ferté," probably his masterpiece.



# LAND, AIR, AND WATER: MECHANICAL NEWS OF THE WEEK.



A NEW DESTROYER FOR THE BRITISH NAVY: H.M.S. "DARING," WHICH HAS JUST BEEN COMPLETED AT MESSRS. THORNYCROFT'S SOUTHAMPTON WORKS.

This new British destroyer was launched on April 7, and has now been commissioned for service in the Mediterranean. She is the seventy-third destroyer that Messrs. Thornycroft have built for the British Navy, and the third "Daring." Their first "Daring," built in 1892, achieved a speed of 28.2 knots—then a record; and the second, completed in 1914 and renamed H.M.S. "Lance," had the distinction of firing the first naval shot of the war.



THE FIRST MACHINE OF THE BIG "HANNIBAL" TYPE TO VISIT THE SUDAN: THE IMPERIAL AIRWAYS MACHINE "HORSA" AFTER LANDING AT KHARTOUM.

The big Imperial Airways machine "Horsa," one of the four aeroplanes of the "Hannibal" type, reached Khartoum on November 14—the first of its type to visit the Sudan. Ordinarily the "Hannibal" machines are used on the Cairo-to-Karachi route, and smaller ones on the African route; but in this case an exceptionally heavy load necessitated the use of the bigger craft. The "Horsa" flew south as far as Kisumu and then turned back.



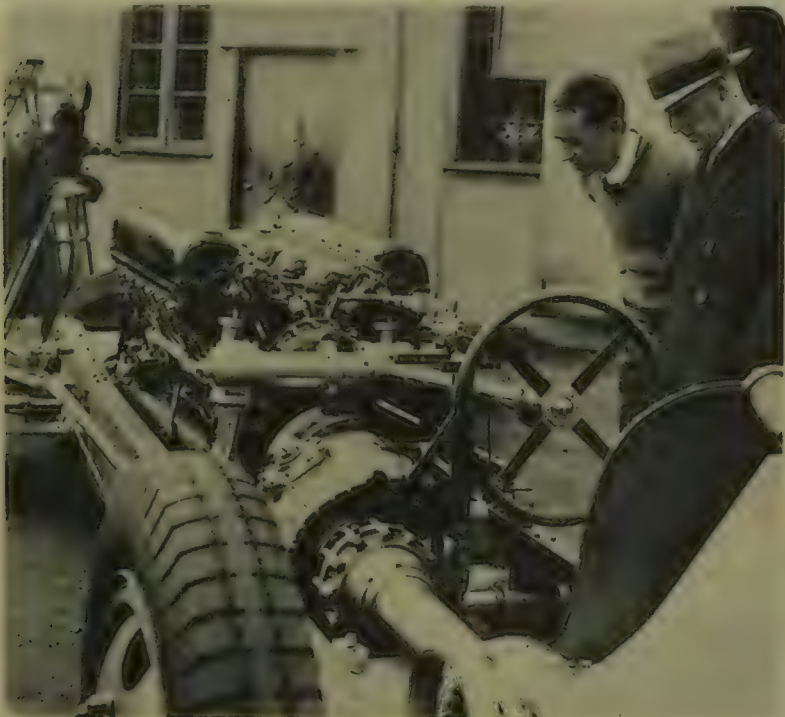
"DIRT-TRACK RACING" IN THE AIR: AN EXPERIMENT WITH A POWER-DRIVEN GLIDER EQUIPPED WITH A 6-H.P. MOTOR-BICYCLE ENGINE.

An interesting experiment was made at Hanworth on November 27, when the possibility of using power-driven gliders for aerial "dirt-track racing" was given a practical test. Two two-seater gliders, used for racing purposes as single-seaters, were equipped with 6-h.p. motor-bicycle engines mounted above the wings to drive pusher air screws. Piloted round a pylon course at [Continued on right.]



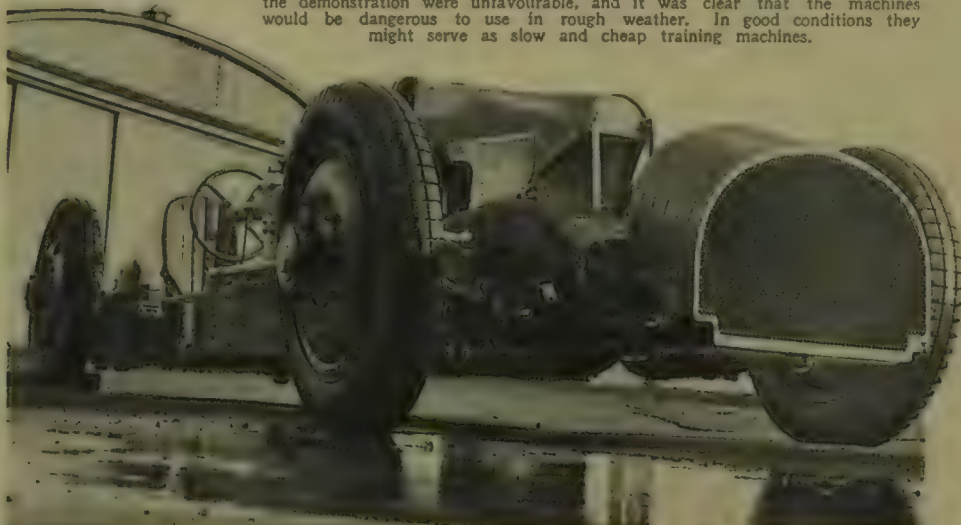
"DIRT-TRACK RACING" IN THE AIR: MR. A. C. LOWE-WYLDE SHOWING THE ENGINE TO MR. VICTOR SMITH, WHO RECENTLY FLEW FROM THE CAPE.

low altitudes by Mr. A. C. Lowe-Wylde and Flying Officer D. Ayres, the machines reached a top speed of about 58 miles an hour and could be kept under control at 25 miles an hour. They have to land, however, at under twenty miles an hour, with the result that it was extremely difficult to handle them when they came near the ground. Weather conditions during the demonstration were unfavourable, and it was clear that the machines would be dangerous to use in rough weather. In good conditions they might serve as slow and cheap training machines.



THE GREAT ENGINE OF THE REBUILT "BLUEBIRD": SIR MALCOLM CAMPBELL (RIGHT) DISCUSSING THE DRIVE TRANSMISSION WITH MR. TAYLOR.

Sir Malcolm Campbell's famous racing car, "Bluebird" has been completely dismantled and rebuilt since he set up the world's land-speed record at Daytona last February, and it has therefore been suggested that he is contemplating a new attack on the record. The old "Bluebird," with its 1450-h.p. engine, won the record with a speed of 253.9 miles per hour; the new engine has twelve

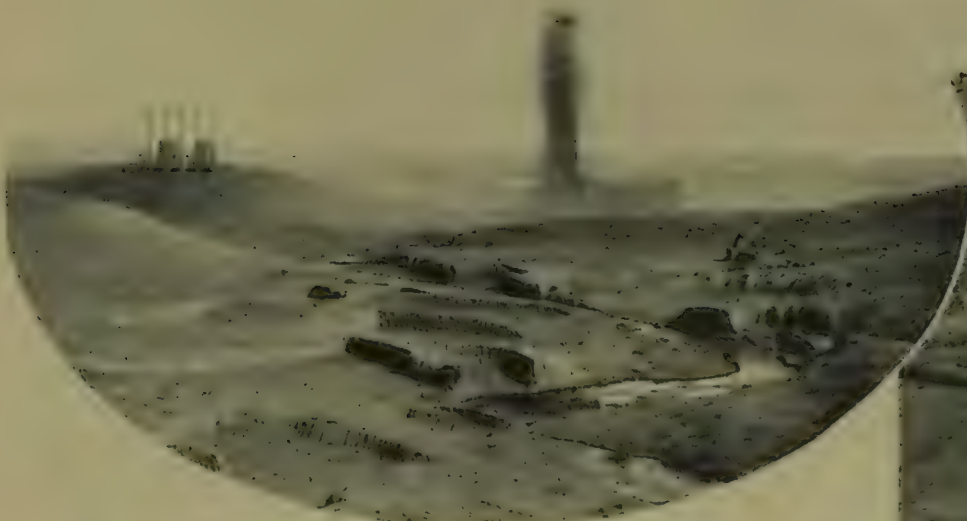


THE NEW "BLUEBIRD" AT BROOKLANDS: A VIEW OF THE CAR IN WHICH, PERHAPS, SIR MALCOLM CAMPBELL WILL ATTEMPT TO BETTER HIS LAND-SPEED RECORD.

cylinders and is expected to develop 2500 h.p. It is a Rolls-Royce engine similar to that fitted on the aeroplane which won the Schneider Trophy last year. Our photographs give some idea of the size and complexity of the new engine. In the left-hand photograph Sir Malcolm is seen in conversation with Mr. Taylor, who is one of the builders of the car.



## OIL IN IRAQ—"UNCORKED"; SEALED; AND BURNING AS PERPETUAL FIRES.



IN ASIA'S NEW OIL-BELT: AN "UNCORKED" GUSHER SPOUTING OIL IN NORTHERN IRAQ—WITH A STREAM OF WASTED OIL FLOWING IN THE FOREGROUND.



A "CORKED" SOURCE OF OIL IN NORTHERN IRAQ: A "GUSHER" SEALED AND FENCED, PENDING THE COMPLETION OF THE PIPE-LINE TO THE MEDITERRANEAN.



JETS OF FIRE BREAKING THROUGH THE GROUND IN A PART OF THE NORTHERN IRAQ OIL-DISTRICTS WHICH IS KNOWN BY THE NATIVES AS "JEHANNUM" (GEHENNA) BECAUSE OF ITS PERPETUAL FIRES: A TIME EXPOSURE MADE JUST BEFORE DAYBREAK; SHOWING THE SMOKY JETS BURSTING FROM THE EARTH, AND GIVING A VERY WELCOME WARMTH IN THE DESERT CHILL OF THE EARLY HOURS.



SURPLUS GAS BEING BURNT ON THE KIRKUK OIL-FIELDS: THE FIRE AT THE END OF THE PIPE—ITS ENORMOUS HEAT INDICATED BY THE MAN PROTECTING HIS FACE WITH HIS HAT.



A STREAM OF OIL FROM "BABA GURKA" (THE FATHER OF GUSHERS), ON THE KIRKUK OIL-FIELDS: A GUSHER THAT SPOUTED MANY THOUSANDS OF BARRELS AN HOUR BEFORE IT COULD BE "TAMED."

Iraq, now a member of the League of Nations, is a country with great potentialities. Some years ago, Great Britain was pouring out money for the maintenance of the Government of Iraq. To-day the Government pays its own way, and, moreover, calls for a taxation of only £1 10s. a head, as compared with the £2 10s. a head required in Palestine. The oil tangle has been nearly straightened out: the State receives from one company alone an income of £400,000 a year, even if no oil is drawn, and it gets proportionately more as the oil-reserves are tapped. An oil pipe-line is being built from the Tigris to the Mediterranean, with a telephone line running beside it. A boring was made in

the neighbourhood of Kirkuk, in South Kurdistan, in October 1927, and the future of this district promises to be most prosperous. The correspondent who supplies the photographs reproduced here writes: "From drilling that has taken place, coupled with the surveys carried out by competent experts, these fields should prove particularly rich in their yield of oil. They lie a few miles north of Kirkuk and some eighty-five miles south-west of Mosul. Several wells have been sunk and 'corked' pending the completion of the pipe-line by which the oil will be carried to Haifa, on the Palestine coast, for distribution to the world. The pipe-line will cross six hundred-odd miles of desert."



# THE SOUL OF A SHOWMAN.

BEING AN APPRECIATION OF

"I HAD ALMOST FORGOTTEN—" By CHARLES B. COCHRAN.\*

(PUBLISHED BY HUTCHINSON.)

"I AM," writes Mr. Cochran, "very proud of being a showman, and especially of being the only theatrical manager in England who is generally referred to in that way." No man is better qualified than this writer to judge of the "splendours and miseries" of showmanship, and no man has a better right to say that on the whole the



MISS PEGGY WOOD AS SARI LINDEN: A MAX BEERBOHM CARICATURE FROM "HEROES AND HEROINES OF BITTER SWEET."

balance is in favour of the splendours. For Mr. Cochran has the widest possible experience. "I have seen different sides of the show game too, extending from the dime museum to the best of the American theatre between the 'nineties and 1930, and from the negro entertainment resorts of Harlem . . . to the Metropolitan Opera, which last was for years the social Mecca of the Transatlantic smart set." Circus, boxing-ring, rodeo, the theatre—all have been grist to Mr. Cochran's indefatigable mill, and in all he has had the satisfaction not only of highly efficient "production," but of that gambling thrill which must be the most delicious, as it is certainly the most perilous, element in the showman's life.

But there are showmen and showmen, and not all of them possess the peculiar merits which have made Mr. Cochran not only a super-entertainer, but (on the whole) a benefactor of the English stage. Our theatre has suffered severely from a breed of unintelligent amateur *entrepreneurs* "without either aspirates or aspirations" (as Wilde said)—men who speculate in drama as they would speculate in lard, and who treat the theatre as a toy, a form of self-indulgence, or a means of gratifying the whims and ambitions of their friends. It is commonly said that one manager who some years ago had considerable theatrical interests in London could neither read nor write. Such Goths have been an unqualified bane of the English theatre, and at times they have come near to wrecking it. Mr. Cochran's temperament is very different. They say that every actor is at heart an artist, and sighs for serious dramatic work when popular success has condemned him to effort lesser than his true powers. Similarly, we imagine, every good showman is at heart an artist. There can be no doubt of Mr. Cochran's sincere desire to enrich the English stage with the finest histrionic talent of Europe—nor, we should guess, of the fact that loyalty to this ambition has far exceeded the money which it has put into Mr. Cochran's purse. "I have always considered that it was one of the responsibilities of my calling to see that London did not fall behind any capital in the world in respect of the variety and excellence of its theatrical fare. That is why I have brought over at different times the Guitrys, the Japanese Players (and why their extraordinary performances did not draw all the town is still a marvel to me), the Chauve-Souris, Alexander Moissi, Diaghileff's Russian Ballet, the Pitoeffs, the Habima Theatre of Palestine, and other foreign attractions." There are other names to be added to this honourable list, such as Duse, Bernhardt, Chaliapine, Grock, and Ruggieri. It is perfectly characteristic, and it is perfectly right, that the showman should see two distinct "attractions" in a world-famous virtuoso—on one plane, his art; on another plane, the sheer glamour of his reputation. "Throughout my life spectacular personalities have exercised a spell over me, and I have always been

intrigued by the desire to exploit them publicly." The British public will be the gainer so long as this legitimate instinct to "exploit" exists, as it is likely to do, concurrently with homage to intrinsic achievement. Because of the artist in Mr. Cochran we feel no regret that his last experience of boxing-contests convinced him that his *métier* was not in the ring, but in the theatre.

Mr. Cochran is not only a showman and an artist, but a Field-Marshal. In the preface to this book, Mr. A. P. Herbert, with the pardonable hyperbole of one who has passed through the valley of the shadow of rehearsals, affirms that "the production of a big musical play is the most difficult and complex form of corporate effort yet attempted by the human race." Very few members of the public have any conception of the amount of staff-work which goes into a big-scale production, or, indeed, into any competent theatrical production whatsoever. There must be perfect organisation not only on the stage, but in many other departments of the theatre, of which the spectator in the stalls or the "gods" knows little or nothing. "Productions that cost thousands of pounds are as much dependent on good stage-hands and fly-men, property men and electricians, wardrobe-mistresses and call-boys, as they are on star actors, and these back-stage employés do not get the full share of the credit that is their due. There is nobody working at the back of the stage who is really a first-class man at his job unless he is as 'stage-struck' as any actor."

For the fullest manifestation of this team-spirit there is needed a controlling intelligence and an infectious enthusiasm. For both these qualities we doubt not that Mr. Cochran deserves every word of Mr. Herbert's eulogies—which are, indeed, so generous that we are almost



AUTHOR OF "I HAD ALMOST FORGOTTEN"—MR. C. B. COCHRAN—A MAX BEERBOHM CARICATURE. All Reproductions from "Heroes and Heroines of Bitter Sweet"; by Courtesy of the Publishers, Messrs. Leadlay, Ltd.

disappointed when Mr. Herbert observes: "I do not wish to suggest an inhuman picture of perfection." None of us would like to think of Mr. Cochran as inhuman, and it will therefore be no detraction from our sincere admiration for him if we suggest one or two limitations which his humanity has not escaped. It is the inevitable penalty of his robust showmanship that he has always been a little too much subject to the lure of the spectacular for its own sake. It seems ungrateful to say so when he has so often feasted our eyes, but he cannot altogether disclaim responsibility for a process which has pampered the theatrical public to such an extent that "lavishness" of production often goes, by force of emulation among managers, beyond reasonable bounds. In its excess, it defeats its own object and merely surfeits the beholder. We suspect, also, that Mr. Cochran has sometimes confused the mere novelty of an "attraction" with its intrinsic merit. And we observe in this book a circumstance which we have often had occasion to remark—namely, that the producer is not always the best judge of the actor. It may seem absurd for the layman to set his opinion of histrionic ability against that of the theatrical expert, but, after all, it is for the layman that the actor acts; and the truth is that the actor as he appears to the producer in rehearsal and the actor as he appears to the public in the theatre are often two quite different persons. Consequently, we think that some of Mr. Cochran's more enthusiastic judgments of individual artists would not find wide support among playgoers. We would venture the same criticism

in regard to several plays. Nothing would convince us, for example, that Mr. Cochran is right in his high estimate of Mr. Sean O'Casey's "The Silver Tassie"—a play which lost all the advantage of its poetic elements through fundamental misjudgments of construction and conception, not to mention serious miscasting.

But these are spots on a very bright, powerful, and warming sun of the theatre, an orb which we salute with the more gratitude because of much surrounding darkness. All Mr. Cochran's reminiscences are lively and suggestive, and behind them is always a fine solicitude for a fascinating art. Mr. Cochran tells us, in easy, conversational style, not only of the entertainments which he has offered the public with such remarkable versatility, but of earlier recollections of the theatre—of his own 'prentice days in the United States (we should like to hear more of these some day), and of the old music halls, where, as in all such chronicles, Marie Lloyd queens it beyond challenge. This is Mr. Cochran's selection of immortals among "variety" artists: The Flying Cordonas; Barrette; "the amazing wire-walker," Con Colleano; Grock; and the late Enrico Rastelli, "the greatest juggler of all times"—better, we are told, than Paul Cinquevalli, which is surprising to learn, for Cinquevalli seemed almost to have attained the superhuman.

Not the least amusing of Mr. Cochran's confessions are his sidelights on the artistic temperament, and the constant war of patience and firmness which the theatrical manager has to wage against it. Since all the incidents are related in the most tolerant and friendly spirit, and these little storms in teacups only led to a more enduring calm afterwards, there is no harm in mentioning names. When La Belle Otero appeared at the Wintergarten, Berlin, a string of her famous and much-advertised pearls broke and scattered itself about the stage. A rival dancer picked up one of the pearls, bit it in two, and tossed the pieces to the audience! In the fight which followed, "the Queensberry rules certainly did not figure." How familiar to all who have ever had anything to do with the theatre is the picture of another artist—Mlle. Delysia, who, with Mr. Cochran, now laughs heartily at the recollection—"sitting in regal state dressed in her magnificent gown for the Hungarian finale of the show, telling me icily that something or other had to be done before she would go on that night"; and of Spinelly refusing to go on unless her name appeared in letters of fire outside the theatre, and of her being dragged on for a "curtain" in a dressing-gown, with the ever-resourceful Mr. Cochran apologising to the audience for the non-arrival of the lady's proper costume! "Alice Nikitina and Ada-May dressed together, and we were always wondering when the balloon would go up! Both were perfect dears, but ladies of some temperament. Ada-May told me she counted ten before she replied to any question put to her by Nikitina. When I told this to the latter, she said she counted twenty, and then didn't speak at all!"

Such are the minor trials of a showman's life, and they are as nothing compared to the risks and uncertainties of budgets, the unexpected chances of publicity, the vagaries



AN AUTHOR OFTEN ASSOCIATED WITH MR. C. B. COCHRAN: MR. NOEL COWARD—A CARICATURE BY MAX BEERBOHM.

of players or of whole companies of players, and the caprices of public taste—all of which Mr. Cochran describes racily. Anxious and erratic they must be, but doubtless it is the spice of a showman's vocation to live dangerously.—C. K. A.

\*"I Had Almost Forgotten—" By Charles B. Cochran. Author of "Secrets of a Showman." With a Preface by A. P. Herbert and thirty-five Illustrations. (Hutchinson and Co.; 12s. 6d. net.)



## THE QUEEN OF TONGA INVESTED AS A "D.B.E": PICTURESQUE SCENES IN A PACIFIC ISLE.



RECENTLY INVESTED AS AN HONORARY DAME COMMANDER OF THE ORDER OF THE BRITISH EMPIRE: HER MAJESTY QUEEN SALOTE TUBOU, OF TONGA, AT HER GARDEN PARTY GIVEN ON THE OCCASION.

AN interesting ceremony took place in the chief island of the Tonga group on September 8, when Queen Salote Tubou was invested as a Dame-Commander of the Order of the British Empire, an honour conferred upon her by the King at the New Year. The investiture was performed by Sir Murchison Fletcher, High Commissioner for the Western Pacific and Governor of Fiji, who had arrived in the British sloop H.M.S. "Laburnum." After the Royal Warrant had been read by Mr. J. S. Neill, H.B.M.'s Agent and Consul in Tonga, Sir Murchison Fletcher decorated her Majesty with the insignia, a silver star with a gold centre, inscribed "For God and the Empire." In the afternoon the Queen gave a garden party in honour of the High Commissioner, and the next day he was entertained at a picnic. There was

*(Continued below.)*



TONGAN GIRLS WITH A FINE HAND-MADE MAT—A FORM OF NATIVE INDUSTRY OF WHICH SOME BEAUTIFUL EXAMPLES WERE PRESENTED TO SIR MURCHISON FLETCHER DURING THE INVESTITURE FESTIVITIES.

native singing and dancing, and he was presented with some beautiful Tongan mats. In the evening he gave a dinner party to the Queen on board the "Laburnum." Salote Tubou is a great-great-granddaughter of King George Tubou I., founder of the dynasty, who reigned nearly fifty years, and placed his country under British protection. Queen Salote was born in 1900, and at seventeen married Prince Uilami Tugi, now Premier as well as Prince Consort. She succeeded to the throne a year after her marriage, and under her rule Tonga has made much progress. "The famous trilithon, known as the Ha'amoga-a-Maui," writes a correspondent, "is believed to have been built about the year 1200 by Tuitatui, one of the ancient Tu'i Togas, or rulers of Tonga. No doubt he intended it as a monument of his reign, and possibly it also served as a gateway to the royal compound. It bears

*(Continued above on right.)*



AFTER THE INVESTITURE OF QUEEN SALOTE IN THE PALACE AT TONGA: A GROUP INCLUDING HER MAJESTY (IN THE CENTRE) AND SIR MURCHISON FLETCHER (IN UNIFORM, NEXT TO LEFT), WHO PERFORMED THE CEREMONY, WITH VARIOUS MINISTERS AND OFFICIALS



AS ATTITRED FOR PERFORMANCES AT THE QUEEN'S GARDEN PARTY AND PICNIC: TONGAN GIRLS IN FULL NATIVE DANCING DRESS, INCLUDING GRASS SKIRTS.

*(Continued.)*

a slight resemblance to the monuments at Stonehenge. Tradition says that the stones came from Uvea, one of the Tonga islands, but more probably they were cut from the neighbouring reef, though no traces of such a source have been found. Evidently the stones were put in position in the way in which it is believed the Egyptians built the Pyramids, by piling up sand into a mound, up which the cross-piece was hauled until it was dropped into the grooves on top of the vertical stones. Each of these stones is said to weigh at least fifty tons." During Sir Murchison Fletcher's visit to Tonga, it may be added, he was welcomed by a large gathering at the Nukualofa Club. The President expressed the hope that he might come to Tonga more frequently despite his wide interests in the Pacific.



A FAMOUS TONGAN ANTIQUITY: THE GREAT TRILITHON KNOWN AS THE HA'AMOGA-A-MAUI, BELIEVED TO HAVE BEEN BUILT ABOUT THE YEAR 1200.



# The World of the Kinema.

By MICHAEL ORME.

## "LOVE ME TO-NIGHT."

IN calling back to mind the stage and screen productions of Mr. Reuben Mamoulian, an impression of drama emerging swiftly from a background blocked in with an artist's touch and in itself dramatic is immediately evoked. Sombre, imaginative, peculiarly sensitive to the undercurrents of life, Mr. Mamoulian's work—"Porgy," "Street Scene"—scarcely prepared us for his association



A MODERN "SLEEPING BEAUTY" STORY ON THE SCREEN; WITH MAURICE CHEVALIER AS THE PRINCE CHARMING: A SCENE FROM "LOVE ME TO-NIGHT," AT THE CARLTON—THE TAILOR-HERO (CHEVALIER) CAPTIVATES THREE MAIDEN AUNTS OF THE PRINCESS.

"Love Me To-night," the new Paramount picture at the Carlton, is a modern fairy tale; with Jeanette Macdonald as the Princess and Maurice Chevalier as the tailor-hero who poses as a Baron. The picture was directed by Mamoulian.

with stars such as Maurice Chevalier and Jeanette Macdonald, nor for his brilliant command of the lighter vein. Obviously a director of such calibre would find his own approach to material primarily designed for popularity, but the originality and daring with which he has moulded musical comedy of the Lubitsch school to his individual requirements have sprung a surprise on us—a surprise that may possibly result in the bewilderment of some sections of the film-going public and even mitigate against the success of his picture, "Love Me To-night" (Carlton), outside the London area. Personally, I find the film wholly enchanting, gay, witty, and exhilarating. In enveloping a trite little story with a fairy-tale atmosphere, Mr. Mamoulian has not only discovered avenues for his remarkable pictorial vision, his preoccupation with the values of light and shade, but has kept to an amiable spirit of make-believe in which it is possible to skim lightly, elegantly, and adroitly over thin ice. This modern version of "Sleeping Beauty," with a Princess steeped in the boredom of her ancestral home, and released by a Prince Charming who turns out to be a tailor, opens with a masterpiece of rhythm in the streets of Paris. Dawn breaks over the roof-tops, and the sounds of a waking world—the cobbler's hammer, the housewife's broom—gradually combine into a workaday symphony whilst Maurice sets out for his shop with a tuneless "Good-morning" for his cronies of the quarter. The note is struck for his subsequent adventures when, in pursuit of his money, he invades Beauty's castle and is palmed off as a Baron by his embarrassed debtor.

Mr. Mamoulian sets the stage for romance with play of cameras over turret and terrace, a distant light in Beauty's window, and melody in the air. Anything can happen here. Three old maids twittering over a brew for the Princess's vapours, their shadows gesticulating grotesquely athwart the wall, conversations dropping into doggerel verse, are no more out of place than the delicious "pastorale" of a stag-hunt, in which even the quarry bounds through the bracken in time to the music, and Maurice begs the hunt to go home on tiptoe—as they do in slow movement—because the stag, safely sheltered, is "so tired." There is, however, in all this fantasy an impish element that leaps with ease to typical Chevalier "turns." He has his characteristic songs, his romantic encounters with his imperious lady, his easy conquests, his final—though, of course, impermanent—abdication. But his work has derived from his new director a finesse and restraint that enhance both his charm and his histrionic ability. Miss Macdonald's erstwhile rather sharp-edged brilliancy has undergone a like modification. Her bored Princess has a pretty tinge of wistfulness, and she capitulates to her tailor with a tender sincerity. An excellent supporting company, in which Mr. C. Aubrey Smith's old autocrat, genially unbending to his lively Parisian guest, is a pillar of strength, does full justice to Mr. Reuben Mamoulian's fresh and lively inspiration.

## "ROME EXPRESS."

"Rome Express" (Tivoli), the first picture from the new Gaumont-British Studios, has embarked on its journey with all signals set at success. It has thundered into the limelight of publicity as a triumph of British technique and studio equipment. Is there, perhaps, a faint sigh of relief behind the paeans of well-deserved praise for a technically solid piece of work? So much has been brought to common knowledge of the elaborate preparations for the production of first-class pictures at Shepherd's Bush, so much care and labour in all departments have been devoted to the impressive reconstruction of the Gare de Lyon—a care and labour evident, moreover, in every aspect of Mr. Walter Forde's direction—that the launching of "Rome Express" has taken on a significance far beyond the question of personal satisfaction. I recognise the issues at stake by joining in the general enthusiasm regarding the technical qualities and the admirable interpretation of this film. Its opening chapters are beyond reproach. The bustle of a great terminus, hopes, fears, last-minute irritation, and tardy arrival carry complete conviction. There is movement, superb photography, and firm establishment of the various characters destined to be

our fellow-travellers during a night-journey to Rome. Nor has Mr. Forde been defeated by the difficulties of prolonged action within the confines of a train. The usual *va et vient* of conductors, stewards, and passengers skilfully maintains the atmosphere of travel, the while the chief protagonists are gradually drawn together mainly by the unconscious agency of a cheery "train-bore," admirably played by Mr. Gordon Harker. But there are crooks on board—a double-crosser, who has a stolen Van Dyck in his possession; his former associates, ruthlessly hunting him down. Their moves and counter-moves, eventually

of lovers, of bullying wealth and meek service, of the weary film-star and revived romance, is all thrown into the melting-pot to boil down to the familiar bones of crook melodrama. It is this evaporation of individual emotion that, to my mind, lessens the value of "Rome Express," and undermines our initial interest in the fortuitous entanglement of otherwise alien destinies. Mr. Conrad Veidt, by sheer force of personality, remains an arresting figure to the last, suave, menacing, and tense. Mr. Cedric Hardwicke, a philanthropist in public, a slave-driver in private; Mr. Eliot Makeham as his long-suffering victim; and Mr. Donald Calthrop, the shifty, terrified double-crosser, are prominent in a company of all-round excellence.

## "BARBARINA."

If there be those amongst my readers who enjoy, as I do, an occasional saunter, leisurely and safe, down well-groomed, pleasant paths with painted petals unfurling to the sun, I would counsel them to go to the Academy Cinema, there to see the German picture, "Barbarina," directed by Friedrich Zelnik. A flower-garden indeed, brave with frills and furbelows, flaunting their shining, billowing skirts against a background of marble or boudoir muslin. Historical folk in a holiday humour invade the screen. Frederick of Prussia and the Italian dancer Barbarina,



"ROME EXPRESS," AT THE TIVOLI: (L. TO R.) CONRAD VEIDT, CEDRIC HARDWICKE, AND ELIOT MAKEHAM IN THE FIRST PICTURE FROM THE NEW GAUMONT-BRITISH STUDIOS.

Conrad Veidt plays the part of the master-crook, Zurta, who murders one of his former accomplices and then commits suicide by jumping from the train. Cedric Hardwicke is a Scottish millionaire who gives away thousands in order that he may see his name in the papers, and forbids his secretary to take a taxi. Our readers may remember the remarkably interesting photographs of the technical side of this production which we gave in our issue of July 30.



"BARBARINA," AT THE ACADEMY CINEMA: THE COURT DANCER, BARBARINA CAMPANINI (LIL DAGOVER) WITH FREDERICK THE GREAT (OTTO GEBUHR).

The German title of this film is "Die Tänzerin von Sans Souci." The production was directed by Friedrich Zelnik.

involving a whole group of people, occupy our attention, heading slowly—at times too slowly—towards violence, murder, and the suicide of the master-crook. The separate drama lurking in various compartments, drama

coming resentfully to the German Court, staying for conquest, and escaping in romance. Cagliostro indulging in a bit of casual espionage and as casually routed by his royal adversary. Barbarina's mother, the classic "artiste's body-guard," with one eye open to the main chance and the other one shut to her daughter's escapades. A gay world, in which the dancer's tears over her unpaid bills may ruffle the serene surface for a moment (only for a moment, since a gallant is at hand to kiss and pay up), and a King's victory in the battlefield scarcely compensates for his defeat in an amorous campaign; but the duel of wits is carried on with a smile, life is lived to the ample measure of a minuet. Mr. Zelnik has caught the atmosphere of the period to perfection. All his pictures are beautifully composed. Miss Lil Dagover floats through the picture bewitchingly, an accomplished comédienne who can persuade us that she is a *prima ballerina*. Otto Gebühr's Frederick II, is a remarkably fine piece of work, firmly conceived and carried out with a quiet dignity. It is unfortunate that the English captions do not reflect either the point or the occasional wit of the dialogue, and in their necessary brevity are inclined to imperil the smoothness of the continuity. Their writer must not, perhaps, be unduly blamed for that, but at least he should have spared us his disconcerting mixture of personal pronouns. "Thee" and "thy" in one sentence, "you" and "your" in the next, run badly in double harness.



## "S.O.S. ICEBERG": THE ARCTIC SEAS AS A FILM "LOCATION" FOR A MULTILINGUAL PICTURE.

PHOTOGRAPHS REPRODUCED BY COURTESY OF UNIVERSAL PICTURES, LTD.



A SEAPLANE AMONG ICEBERGS DURING THE "S.O.S. ICEBERG" FILM-EXPEDITION TO GREENLAND: UDET IN FLIGHT MIDST THE STILLY BEAUTIES OF THE ARCTIC CIRCLE.



A BEAUTIFUL BUT FORBIDDING "LOCATION" IN THE WHITE WORLD OF GREENLAND: ONE OF THE FILM COMPANY'S BOATS BESIDE AN ICEBERG OF THEATRICAL LOVELINESS.



PART OF THE COMPREHENSIVE EQUIPMENT OF THE GREENLAND FILM "EXPEDITION": ONE OF THE POLAR BEARS, WHICH WERE BOUGHT FROM HAGENBECK'S "ZOO" IN GERMANY AND SHIPPED TO GREENLAND, EXPLORING AN ICE-FLOE.



A MENAGERIE POLAR BEAR MAKES HIMSELF AT HOME!—A BEAUTIFUL PHOTOGRAPH OF GLITTERING, TRANSPARENT ICE; AND ONE OF THE BEARS INTRODUCED FROM GERMANY.



A FLEET OF KAYAKS, MANNED BY GREENLANDERS, WENDING THEIR WAY AMONG ICEBERGS; ONE OF WHICH BROKE IN TWO SHORTLY AFTER THE PHOTOGRAPH WAS TAKEN.



THE MELANCHOLY BEAUTY OF THE GREENLAND COAST: DAZZLING WHITE ICEBERGS DRIFTING PAST BLACK AND FROWNING CLIFFS.

A film company, under the leadership of Dr. Fanck, has been working on the Greenland coast—making a film whose story is set in the Arctic Regions. It is called "S.O.S. Iceberg," and is a Universal picture, a multilingual production, with Leni Riefenstahl (whose "Blue Light" has made such a "hit" in London) in the principal part. Dr. Fanck's outfit was a good deal more comprehensive than that of many an Arctic expedition. It included two seaplanes, an aeroplane, two large motor-boats, collapsible boats, and a powerful Radio installation. The film was not made without emergencies, however. On one occasion an iceberg

that two members of the cast were climbing turned turtle, almost under their feet, and the boat that came to rescue them was almost smashed. On another, the scientific adviser of the expedition was lost, and great anxiety was felt when the wreckage of his boat was found. Udet, the celebrated German stunt-flier, who was a member of the cast, found the lost man in an almost inaccessible fjord. Further excitement was in store for Udet, for, when the Hutchinson "flying family" came to grief, he gallantly set off in a fierce storm to search the coast for them, and for some time considerable anxiety was felt for him.



# ON SHOW IN LONDON: AN EXHIBITION OF PICTURES BY LIVING ARTISTS.

FROM THE ORIGINALS IN THE WINTER EXHIBITION OF PICTURES BY LIVING ARTISTS, AT HARRISON HOUSE, 9, HENRIETTA STREET, CAVENDISH SQUARE, W.1: NOVEMBER AND DECEMBER, 1932. (COPYRIGHTS STRICTLY RESERVED.)



"THE SOULLESS CITY."—BY C. R. W. NEVINSON.



"BY THE THAMES."—BY H. JAMES GUNN.



"WALL STREET."—BY C. R. W. NEVINSON.



"THE EVER-CHANGING CITY."—BY C. R. W. NEVINSON.



"MEMORIES."—BY L. CAMPBELL TAYLOR, R.A.



"THE PLASTER CAST."—BY H. JAMES GUNN.



"GLIDERS."—BY WILLIAM NICHOLSON.



"A SUSSEX MILL."—BY FRANK BRANGWYN, R.A.

It is a common complaint among painters that they have to die before they can achieve fame—at all events, auction-room and collection fame. Truly, the living master cannot claim all the privileges of the Old; but that he is never laurelled in his lifetime is, most obviously, a playful exaggeration. As Hamlet said in a vastly different connection: "Look here, upon this picture, and on

this." None of the artists represented can complain of lack of recognition. All "rank"—Campbell Taylor, Nicholson, and Brangwyn among the elder masters; Gunn and Nevinson among the younger. Gunn will be recalled instantly by his "Hilaire Belloc, G. K. Chesterton, and Maurice Baring," in the Royal Academy this year; Nevinson by many a virile war and post-war work.

## WILLED TO NEW YORK CITY: THE FRIEDSAM COLLECTION.

## OLD MASTERS NOW EXHIBITED; INCLUDING A FINE VERMEER.



"AN ALLEGORY OF THE NEW TESTAMENT."—BY VERMEER. (1632-1675.)



THE CENTRAL PANEL OF A TRIPTYCH, "VIRGIN ENTHRONED."—BY JEAN BELLECAMBRE. (C. 1475—G. 1535.)



"THE ANNUNCIATION."—BY PETRUS CRISTEN. (FIFTEENTH CENTURY.)



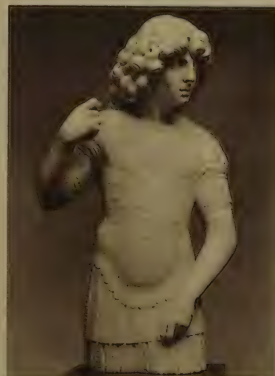
"A LADY OF THE SASSETTI FAMILY."—BY DOMENICO GHIRLANDAIO. (1449-1494.)



"PROFILE OF A LADY."—ATTRIBUTED TO FRA DIAMANTE. (FIFTEENTH CENTURY.)



"PORTRAIT OF LIONELLO D'ESTE."—BY ROGER VAN DER WEYDEN. (1400-1464.)



STATUE OF A WARRIOR.—BY TULLIO LOMBARDO. (EARLY SIXTEENTH CENTURY.)



"THE SMOKERS."—BY ADRIAEN BROUWER. (C. 1606-1638.)



MARBLE BUST OF A BOY.—BY GIAN CRISTOFORO ROMANO. (FL. C. 1500.)

The late Colonel Michael Friedsam's collection of paintings, sculptures, and European and Oriental decorative arts, which was bequeathed to New York City, has been presented, as the Friedsam Collection, to the Metropolitan Museum of Art, and is now on public view. The most important part of the collection, which is exceedingly fine and varied, is without doubt the paintings. They include French and Netherlandish Primitives; seventeenth-century German,

Italian, Flemish, and Dutch paintings; and European paintings of the eighteenth and nineteenth centuries. On this page we illustrate certain of the most remarkable works. The Vermeer is of great interest as revealing the graces of that master's art in an unfamiliar subject matter. Roger van der Weyden's Italian prince is "probably the high-water mark of the collection." The hammer in Lionello's hand may be a symbol of his patronage of goldsmiths and farriers.

PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.





## A PAGE FOR COLLECTORS.

"DOWN AMONG THE DEAD MEN."

By FRANK DAVIS.

I AM obliged to a reader in British Columbia, Mr. H. G. Pierce, for having raised the question of bottles. He sends me the two of Fig. 2, which are made of the usual dark-green glass and have underneath those deep indentations, known in the trade as "kick-ups," which give the buyer that pleasant

the two types were used indifferently for any wine. The earlier bottle—Claret—is distinguished by a long funnel-like neck, bulbous body, and a slight depression underneath instead of a well-formed "kick-up." The "Sack" bottle has a shorter neck, an ampler belly, and a roomy "kick-up." Now, both these types were more suitable as decanters than for any other purpose: the more elegant tavern ware of the century is to be seen in the two bottles of Lambeth Delft, the tin-enamelled ware introduced from Holland, a subject which has occupied this page on more than one occasion.

or Whit—in blue on the typical greyish-white ground. I think I discussed the curious inscription "Boy" on the larger of these two bottles when I wrote about Mr. Howard's collection of Lambeth some months ago. It was once suggested that a bottle bearing this word was a birthday-present—a very far-fetched explanation—but the much more reasonable theory that "Boy" is merely a Carolean English version of "Bois"—Drink—is now generally accepted. (Claret, by the way, is found as early as Chaucer—Sack is the popular drink of Shakespearean England. Port came later—eighteenth century.)

Early corks were long and conical. The smaller end was driven into the neck, and the larger end projected two or three inches outside. If one only knew who he was, the wine trade would surely erect a statue to that benefactor of the human race, the inventor of the corkscrew; thanks to him, corks could be driven in flush with the top of the neck, the bottles could be laid to rest on their sides, and the wine left to mature.

We now come to the eighteenth century. The two bottles of Fig. 2 are marked "E. Herbert, 1721," and the owner tells me that family tradition asserts that they were made for Edmund Herbert, Keeper of the Royal Forest at Whittlebury, in Northants. There were a large number of these bottles of various sizes, filled with home-brewed beer and corked with silver-topped corks. I am a little bit sceptical as to the beer, as it is difficult to believe that anyone would attempt to lay down a cellarful of beer in this fashion. However, the present owner's mother remembered these bottles being opened about the year 1860, when the contents were found to be undrinkable—and no wonder! It is rather odd that the first bottle I picked up in Mr. Simon's collection should be one of this set belonging to E. Herbert. It is a long way from British Columbia to Mark Lane.

As to whether the practice of having one's own bottles stamped with one's name was usual among private individuals, as apart from wine merchants, I have no information. It is not impossible, of course, and perhaps, as a result of this article, further examples may come to light. Family tradition is not always a certain criterion.

The purely commercial type of identification is seen in Fig. 3 (F), which bears a glass button showing G. D., a man's head, and the words, "Palsgrave Head." The Palsgrave Frederick was James the First's son-in-law and a mighty toper, and the Palsgrave Head was a well-known, indeed notorious, tavern near Temple Bar.

The other examples of eighteenth-century bottles call for little comment. The 1733 specimen is similar to the 1721—the others range from 1765 to 1791. Two others (Fig. 1; C and E) are not English—the high-shouldered bottle is presumably Dutch; the one with the long neck and flattened front and back possibly Italian. These two belonged to Mr. Todd; the remainder to Mr. Simon. I leave to the reader to trace out for himself the evolution of the polite decanter from the severely commercial bottle.



1. THE DEVELOPMENT OF THE BOTTLE FROM MEDIAEVAL LEATHER TO EIGHTEENTH-CENTURY GLASS: FAMILIAR OBJECTS THAT ARE HONEST DOCUMENTS FOR THE STUDY OF EVERYDAY LIFE AND SOCIAL CUSTOMS.

The bottles seen here are (A) an eighteenth-century port bottle (1765); (B) a wine bottle of 1721, bearing the name E. Herbert, by an extraordinary coincidence the same as that on the bottle in the possession of a reader in British Columbia, which is illustrated in Fig. 2; (C) a fine Dutch bottle; (D) a leathern bottle, typical of those that were in use almost everywhere during the Middle Ages; (E) another fine old bottle, either Italian or French; (F) a sturdy English bottle of 1733; and (G) an eighteenth-century English port bottle (1774).

feeling that he is getting more than good value for his money. To complete the illustrations to this page, contributions have been levied from Mr. André Simon and Mr. J. H. Todd, who have both been kind enough to let me take the necessary photographs, and I have had the benefit of the former's notes. It is scarcely necessary to point out that to attempt to describe the receptacles used for wine in Europe alone from the very beginnings would entail a large volume, and I confine myself therefore to the more usual types found in this country.

Everyone appears to be agreed that the general receptacle for wine in mediæval times was the leather bottle of tanned oxhide such as Fig. 1. Leather is durable stuff, and long after such bottles had been superseded by more convenient materials in the towns, they were no doubt to be found in country places, and later still were used as boxes for nails or grease. This particular type was more or less a travelling bottle. In spite of authority, however, I venture to doubt whether leather was ever quite so ubiquitous as we are led to suppose: there were plenty of pots of a sort in mediæval England, and I should want more evidence before committing myself to the belief that leather was used even as early as the fourteenth century to the exclusion of pottery and pewter.

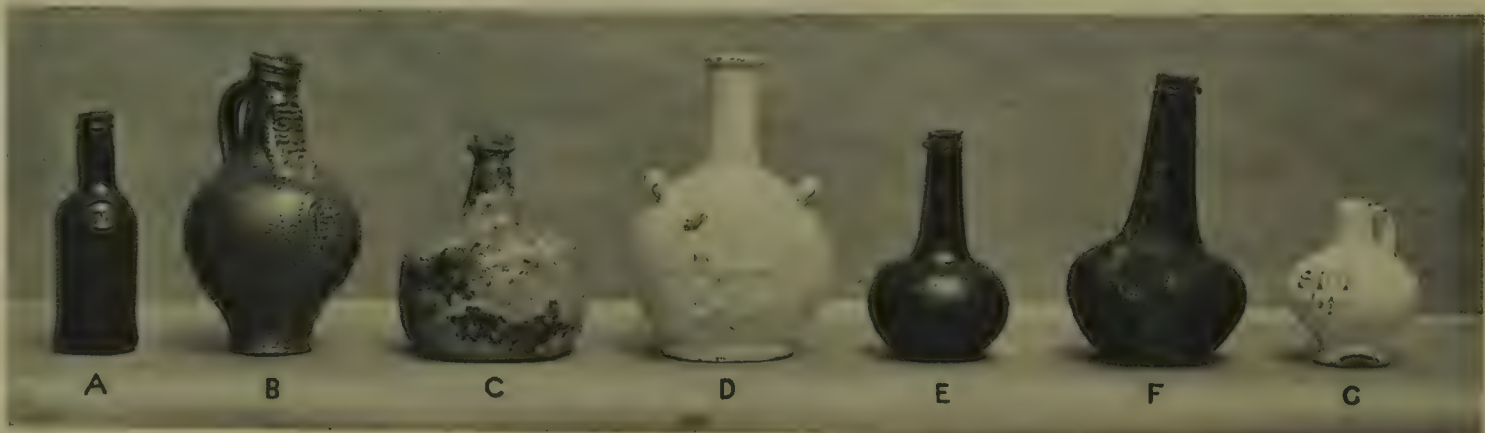
With the sixteenth century we are on much firmer ground. The stoneware bottle of Fig. 3 (B) is the typical hard brownish-grey importation from the Lower Rhine, which was strong enough to travel well, was easy to keep clean, and never leaked at the seams. They were, and are, familiarly known as "greybeards," from the bearded head that almost invariably appears on these vessels' shoulders.

When one reaches the seventeenth century two sorts of glass bottles are distinguished as Claret and Sack bottles, without any real reason except convenience, for

These are dated mostly in the forties and fifties of the century, and bear the name of the wine—Sack,



2. TWO OLD BOTTLES (1721) IN THE POSSESSION OF A BRITISH COLUMBIAN READER, WHO SENDS US THIS PHOTOGRAPH; SHOWING THE GLASS BUTTON WHICH BEARS THE NAME "E. HERBERT," THE SAME AS THAT BORNE BY A BOTTLE IN AN ENGLISH COLLECTION, AND ILLUSTRATED IN FIG. 1 (B).

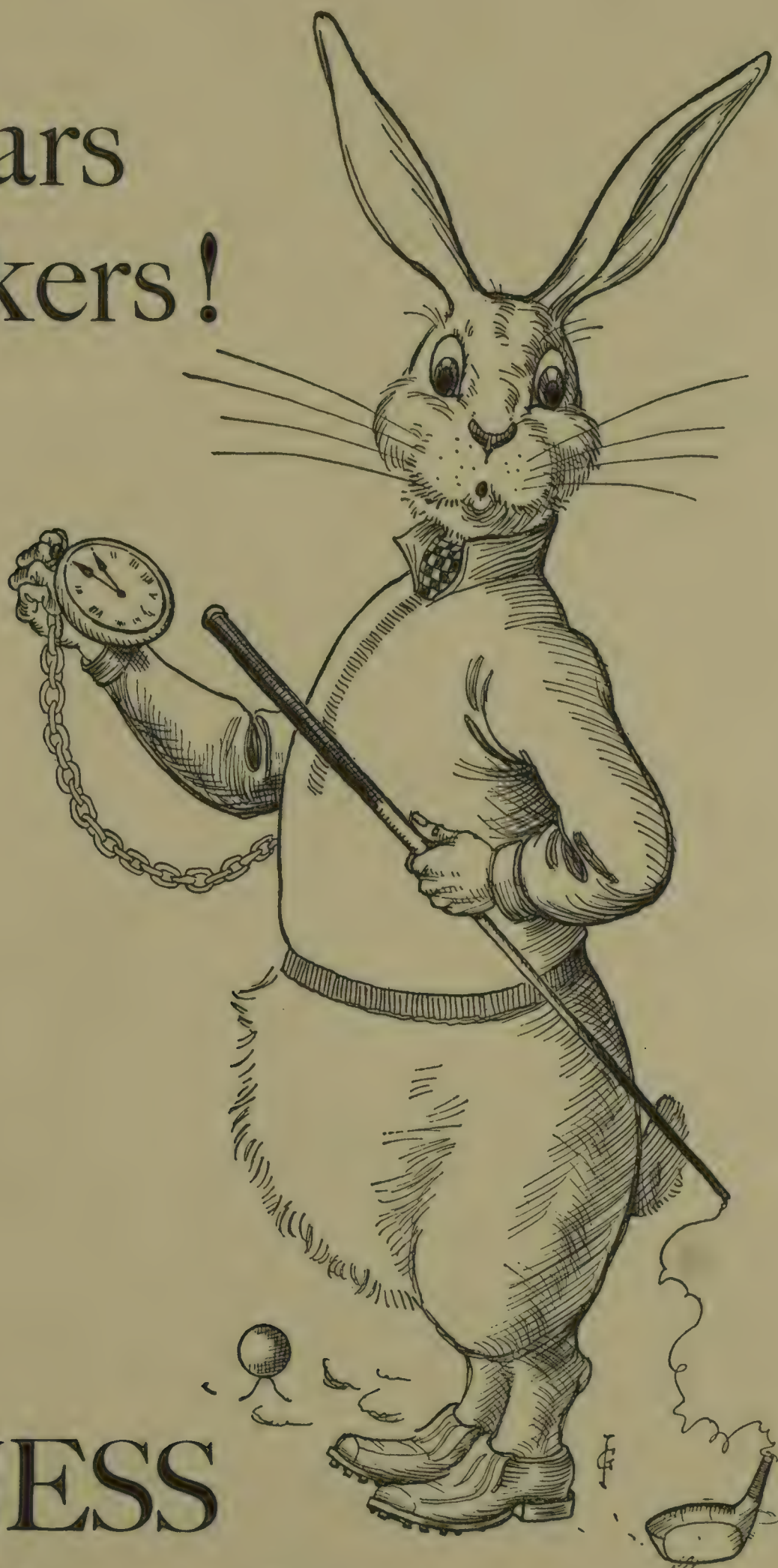


3. REFLECTING THE VAGARIES OF FASHION AND THE ECONOMIC CHANGES IN THE HISTORY OF ENGLAND AND NORTHERN EUROPE: A SET OF ANTIQUE BOTTLES.

The bottles are (A) an eighteenth-century port bottle, approximating to the modern shape; (B) a sixteenth-century "Greybeard" (so called from the head imprinted on it), a typical hard brownish-grey importation from the Lower Rhine; (C) a seventeenth-century "Sack" bottle, dumpy and short-necked; (D) a bottle in Lambeth Delft, with an inscription that is probably a corruption of the French "bois!" (Drink!); (E) a claret bottle, with a long neck and bulbous body; (F) another claret bottle, with a glass button showing "G. D., a man's head, and the words "Palsgrave Head" (a notorious Temple Bar Tavern); and (G) a small Lambeth Delft "Sack" bottle of 1649.



Oh my ears  
and whiskers!



it's  
GUINNESS  
TIME

*With apologies to Lewis Carroll  
and Sir John Tenniel*

GUINNESS IS GOOD FOR YOUR GOLF



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(LEFT)  
MR. PUNCH AND HIS  
NINEPINS: AN AMUSING  
UNBREAKABLE NURSERY  
SET, HAND-MADE AT  
LIBERTY'S. PRICE ONE GN.  
"PUCK," WHO IS ON  
THE RIGHT, COSTS 6S. 6D.,  
ALSO UNBREAKABLE.



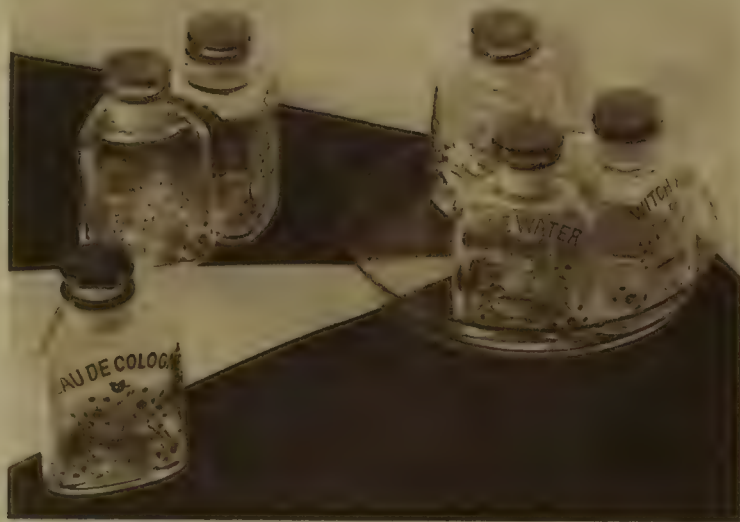
INEXPENSIVE AND USE-  
FUL: THE "MONK"  
WHISKY BOTTLE (5S.),  
A MOROCCO 8-DAY  
TRAVELLING CLOCK (30S.)  
A LIZARD "FLAPJACK"  
(12S. 6D.), AND AN  
IMITATION IVORY CIGAR-  
ETTE CASE (12S. 6D.)  
AT SWAN AND EDGAR'S.



FOR CONNOISSEURS OF GOOD TEA: THE "PAGODA"  
CANISTER OF SPECIALLY BLENDED U.K. TEA (2S. 6D.  
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PALATES AND MUCH APPRECIATED BY EVERYONE.



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CASE IN CROCODILE,  
EBONY, AND CHROMIUM,  
A LEATHER CASE WITH  
MACASSAR-EBONY  
BRUSHES (30S.) AND A  
CIGARETTE-BOX (£2 10S.),  
IN WALNUT AND CHERRY-  
WOOD INLAID WITH  
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FOR THE MODERN BATH-  
ROOM: A TRAYFUL OF  
FASCINATING HAND-  
PAINTED BOTTLES COST-  
ING TWO GNS. COMPLETE  
AT PHYLLIS EARLE'S,  
OF DOVER STREET.



THE LATEST IN HAND-  
BAGS: A POCLETTE  
WITH A REMOVABLE  
WATCH AND A BAG WITH  
AN AUTOMATIC PRESS-  
OPENING. EACH COSTING  
ONE GUINEA AT THE  
REVELATION SALONS IN  
PICCADILLY.



(RIGHT)  
A "DIARY-FLASK" AND  
THE NEW GLASSLESS  
WATCH: NOVEL SUGGES-  
TIONS FOR A MAN AT  
J. C. VICKERY'S. THEY  
COST £1 2S. 6D. AND  
£2 10S. RESPECTIVELY.



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IN VIVID WOOLLEN JERSEY, OR WASHABLE HOGSKIN  
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RESPECTIVELY AT DEBENHAM AND FREEBODY'S.





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LIMITED

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WEYMOUTH  
LIVERPOOL

with branches  
at  
GIBRALTAR  
MALTA

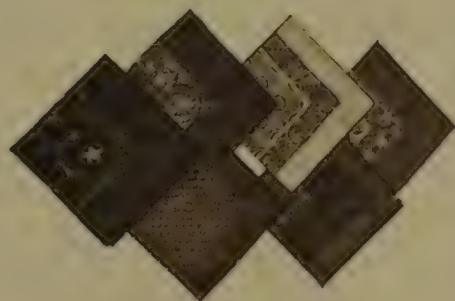
SOUTHAMPTON  
PLYMOUTH  
SOUTHSEA  
CHATHAM

Men prefer

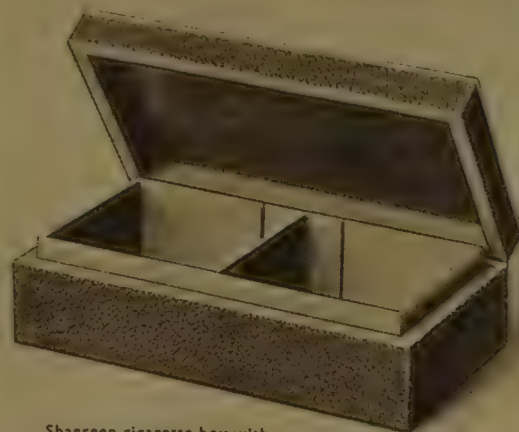
## XMAS PRESENTS

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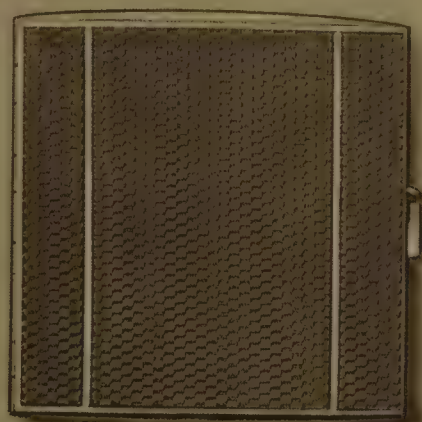
from  
Bond  
Street



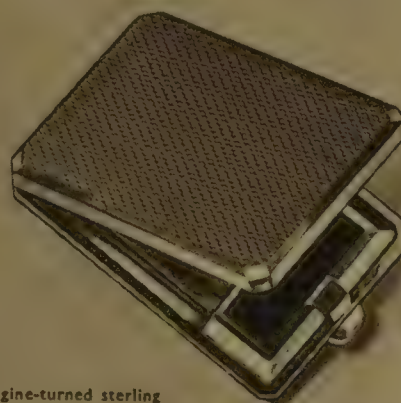
Choosing Xmas Gifts at "Gieves" is really a most pleasing indulgence, especially for those who would choose well. Something appropriate from the varied assortment of useful gifts dear to the normal man's heart will quickly suggest itself at "Gieves."



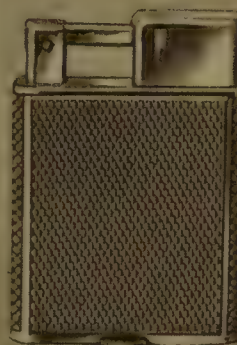
Shagreen cigarette box with ivory angles on lid. Size  $4\frac{1}{2} \times 4\frac{1}{2}$  ins. £1.7.6  
Size  $6 \times 4$  ins. £1.15.0 "  $7\frac{1}{2} \times 4$  ins. £3.0.0



Sterling Silver engine-turned cigarette case, new, smart and practical shape  
Size  $3\frac{1}{2} \times 2\frac{1}{2}$  ins. £1.8.6 Size  $3\frac{1}{2} \times 3\frac{1}{2}$  ins. £1.8.6  
"  $3\frac{1}{2} \times 2\frac{1}{2}$  ins. £1.2.6 "  $3\frac{1}{2} \times 3\frac{1}{2}$  ins. £1.13.6



Engine-turned sterling silver "tear-off" match case ... .. £1.15.0  
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By Appointment  
to H.M. The King



Electric clock in oak. Height 5½ inches ... .. £2.17.6



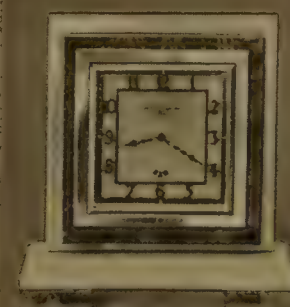
2-day clock in chromium plate and coloured crystal, luminous dial  
Height 3 inches ... .. £3.10.0  
Height 4 inches ... .. £4.10.0  
In blue, green or black



8-day clock in pigskin or morocco, various colours ... .. £4.5.0  
With alarm ... .. £5.12.6



8-day clock in pigskin or morocco, various colours. Very flat £3.10.0



Electric clock in white onyx and malachite, chromium plated surround to dial. Height 7½ inches  
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(LEFT) OLD FRIENDS WITH NEW CASES: A GROUP OF CRAVEN "A" GIFT BOXES WHICH MAKE EVER-ACCEPTABLE PRESENTS. THE "THUJA CABINET" ON THE RIGHT OF THE PICTURE, WITH MATCHES INSET IN THE LID, CONTAINS 100 CIGARETTES AND COSTS 7s. 6d. EVERYWHERE.



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Yes,  
you must  
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MORELLA is utterly delightful.  
Its quality, charm and appeal,  
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This well-known brand is always popular, and is as good as a tonic to flagging spirits. It is obtainable at all high-class wine merchants.

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MESSRS. HEDGES AND BUTLER, the wine merchants of Regent Street, state that their correspondents in the wine-producing countries of Europe are not very enthusiastic about the 1932 vintage, with possibly the exception of the sherry crop in Spain, which is fairly good. The weather in Northern France has not been favourable to the ripening of the grapes. The quality of the wine made will be ordinary, and 1932 will not be a vintage year in Champagne. Reports from the Douro valley state that weather conditions were unfavourable before the vintage commenced; yields are small and not of very good quality, though some sound port wine will have been made this year. Burgundy will be rather better than that of the bad years 1930 and 1931, but crops have been small. On the whole, the 1932 vintage in Burgundy cannot be regarded as satisfactory. Reports from Spain state that the quality of the sherry produced from this year's vintage will be good in most districts.



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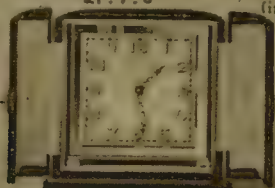


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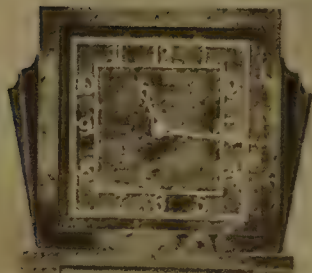


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C 587: 30-hour Chromium Clock in case, with luminous dial and alarm. Height (not including case) 2 1/2 in. £2.5.0

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## THE WORLD OF MUSIC.

### A NEW TEXT FOR THE "CREATION."

MESSRS. STEUART WILSON and Fox-Strangways are brave, even audacious, men; they have dared to provide a new text for Haydn's "Creation," which was used by the Philharmonic Choir for the first time at its performance of Haydn's great work at the Queen's Hall last week. Such experienced and capable musicians as they could not fail to make some improvements in the text, but, nevertheless, I doubt if their version will take the place of the old one. One cannot consider the text of the "Creation" in the same light as the Authorised Version of the Bible. It has no pretension to being great or even fine literature; none the less, it has the merit of being a text contemporary with the music, and that in itself means that it has an appropriateness that no later applied text can have. Nor is the traditional text a bad one; on the contrary it has great literary merits which I do not see in the new text. For example, who that has ever heard many passages in their original version will tolerate any others? For example, who would give up the striking

Straight opening her fertile womb,  
The earth obey'd the word,  
And teem'd creatures numberless,  
In perfect forms, and fully grown.  
Cheerful roaring stands the tawny lion. With sudden leap  
The flexible tiger appears. The nimble stag  
Rears up his branching head. With flying mane,  
And fiery look, impatient neighs the noble steed.  
And cattle in herds, already seek their food  
On fields and meadows green.  
And o'er the ground as plants are spread  
The fleecy meek and bleating flocks.  
Unnumbered as the sands in swarms above  
The hosts of insects. In long dimension  
Creeps with sinuous trace the worm.

There may have been a time in the nineteenth century when these words sounded ridiculous, but luckily we have learned to appreciate rightly the charm and felicity of these verses. Such phrases as "the flexible tiger," "the fleecy meek and bleating flocks," "in long dimension Creeps with sinuous trace the worm" are outside the scope of present-day writers, and only those who have heard them

sung by capable singers know with what extraordinary fitness they suit the music of Haydn. Also there is the force of custom. For example, what new words can ever take the place of "with verdure clad"?

### CASALS AT THE B.B.C.

The playing of Casals in Haydn's violoncello concerto was a feature of the last B.B.C. symphony concert. This remarkable artist is playing in a more and more sensitive and refined style. He reduces all dynamic values within a very small compass, within which his variety of tone and expression is astonishing. In his playing of a Bach sonata as an encore, he showed that freedom and certainty of rhythm for which he is famous, and as an exhibition of fine musical contours this performance was quite exceptional. The orchestra was in good form under Sir Henry Wood, who gave a straightforward and musicianly performance of Mozart's "Haffner" symphony and a fine performance of the Dvořák "New World" symphony, which was refreshingly free from sentimentality and slackness of rhythm.

### TWO NEW PIANISTS.

A well-known pianist from Vienna, Friedrich Wührer, gave a recital at the Aeolian Hall, playing Schubert's "Fantasie" in G major, Beethoven's Sonata Op. 10 No. 3 in D, Haydn's Variations in F minor, and Schumann's "Humoresque," Op. 20 in B flat major. The excellent character of the programme was not misleading. Herr Wührer proved himself to be a pianist of unusual attainments. His sound musicianship, certainty of fingering, beauty of tone, and impeccable taste made a very pleasing and strong impression. Perhaps his playing as yet lacks a certain warmth and spontaneity, but otherwise it is of very high quality.

Entirely different in temperament is the twenty-two-year-old son of Artur Schnabel, Karl Ulrich Schnabel, who gave his first recital in London at the Wigmore Hall last Friday night. Young Karl Ulrich Schnabel is a brilliant, spontaneous, and exciting player of quite exceptional natural musical instinct. His programme consisted of Bach's Italian Concerto, Mendelssohn's Sonata in E major, Op. 6, a group of Chopin pieces, and Schubert's "Wanderer Fantasie." There is nothing academic about his playing; he has exceptional clarity, power, and brilliance, but his

greatest virtue at present is a remarkable lyrical charm which made his performance of the Mendelssohn sonata in particular most attractive. The delicacy of his playing of the Chopin Nocturnes in B major and F sharp major was also notable. Karl Ulrich Schnabel ought to have a brilliant future as a pianist. His playing does not in the least resemble that of his famous father, and his individuality will probably become more and more apparent.—W. J. TURNER.

## THE PLAYHOUSES.

### "POTASH AND PERLMUTTER," AT THE GAIETY.

IT is eighteen years since "Potash and Perlmutter" was first seen in London, and it says much for the innate humanity of Abe and Mawruss that these two characters are still remembered by playgoers. They had a great reception on the occasion of this revival, and, though the play has aged, a further run seems possible. Mr. Augustus Yorke repeats his fine performance as the bland, childlike Abe, while Mr. Robert Leonard was equally good as the more aggressive Mawruss. Their constant bickerings and reconciliations vastly amused a crowded house. Miss Ellen Pollock was excellent as Ruth Goldman, whose gifts as a dress designer save the fortunes of the firm.

### "FRÄULEIN ELSA," AT THE KINGSWAY.

The Independent Theatre Club have not so far been successful in discovering a "banned" play of any particular merit. "Versailles" was a clever piece of journalism, "Werewolf" a particularly dull farce of the "daring" type, and this adaptation of Herr Arthur Schnitzler's well-known novel does little more than provide Miss Peggy Ashcroft with an opportunity of proving that here is a clever young actress who is not afraid of work. The run is a limited one and the reward (apart from the gratification of having done a job well) can only be trifling; but Miss Ashcroft tackled it as if her whole future depended on it. For the entire evening she never left the stage, and spoke certainly not less than eighty per cent. of the lines. She differentiated between her thoughts (which she spoke aloud) and her normal remarks very cleverly. But the stage is not the vehicle for such a story as the author has to tell. To save her father from ruin, Fräulein Elsa

(Continued overleaf.)

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(Continued.)

seeks to borrow twenty thousand gulden from a Herr von Dorsay. He agrees to give it to her on condition that she appears disrobed in front of him. She does so, but in the lounge of an hotel, before the horrified gaze of the other guests. Then she commits suicide. Miss Peggy Ashcroft played this arduous and not very convincingly written part brilliantly. The other characters were mere phantoms to which it was impossible for the artists to give life.

#### "GETTING MARRIED," AT THE LITTLE.

It is a trifle astonishing that such a "conversation piece" as "Getting Married" (Mr. Bernard Shaw calls it a disquisitory play) achieved a run of fifty-four performances at the Haymarket as far back as 1908. A centenary was worthy of official record in those brave days, and Mr. Shaw had not then become the cult he now is. The play is, in its way, an amazing *tour de force*. For three acts the characters sit round a table and do nothing but talk, talk, talk. But how vividly they talk! The lack of action is almost atoned for. The text has presumably been revised, for the author would surely never have omitted such a topical subject as "Votes for Women" from a play that deals with the eternal conflict between men and women; but his criticisms of the anomalies that still afflict both sexes of the married are as apt, biting, and witty as ever they were. For two acts the attention of one playgoer at least was held; but after that, either a certain individual fatigue or, what seems more likely, a slackening in the pace of production induced a touch of boredom. Also crept into the mind the ungracious thought that such an unattractive group of people would never desire or be desired in marriage. In all of Mr. Shaw's plays (and the psycho-analyst must explain this, if he can or dare) it is the libertine who is the most fascinating character, and Mr. George Hayes played this rôle, that of St. John Hotchkiss, with a good deal of fire.

## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

### Accessories as Christmas Gifts.

A friend of mine who uses my car as his taxi whenever possible sends half-a-dozen sparking-plugs as his Christmas gift to me, "as a slight acknowledgment of services rendered," to quote his accompanying letter. One year another friend sent me a new battery for my old car, as he said that I must have worn it out stopping (and starting) to pick him up and giving him rides during the past two years. That is rather an expensive item, whether it be a 6-volt or a 12-volt battery. But, should any reader so desire partly to repay the kindnesses showered upon him (or her) by a motoring friend, please remember that one of 80 ampere-hours' capacity, or even 100 ampere-hours, is the type of battery best appreciated by the recipient. In these days of so many extra accessories fitted on cars requiring current from the battery, an extra accumulator is a most acceptable gift to every car owner. As a matter of fact, since "startix," electric screen-wipers, "twin" horns, automatic signals, internal saloon lights, two extra fog-lights, and an electric "hot rod" to clear ice and snow from the windscreen are fitted to my car, I find the extra battery almost a necessity if I am to keep each accumulator up to its proper state of charge. Also it is very easy to arrange for main battery switches to cut out one or the other of the two sets when required, and connect both up in parallel so as to draw the current from both or either set. In fact, a main double-pole switch to cut out the battery is a most useful present to a motorist to-day, as nine times out of ten there is a small electrical leak depleting the battery of valuable current, due to one or other of the various extra electrical gadgets now fitted to all cars. Therefore, when the car is standing at rest and the dynamo is not charging the battery, the latter should be cut clean off from the various consumers of its output. Only a main switch on the main cables from the battery before they reach the distribution board can effect this. No car has one provided on it by the manufacturer. The owner has always to buy

and fit it as an "extra." It is most inconvenient, especially in winter months, to have one's battery short of electric current. Therefore, do not risk leaks of valuable electricity through not having the means of locking it up in the accumulator by the use of a main switch disconnecting the battery at will from its various sources of leakage.

### Safety Devices.

Common sense compels every motorist to carry a fire-extinguisher on the car, though, fortunately, outbreaks of fire are rare occurrences. But if the car is so equipped, should such an emergency arise, the user can deal with it effectually. There are a dozen or more very effective fire-extinguishers, costing from 12s. 6d. to 30s., which make excellent Christmas gifts to motor-car owners. Another useful safety device is a carburettor flame arrester which, on the principle of the miner's safety-lamp, prevents fires being started by a "blow-back" from the carburettor. These cost about a sovereign, or less for small cars, and are easy to attach to any type of carburettor. Such arresters also make acceptable presents. I know one motorist who also carries fireproof blankets as rugs, to add further safety to the occupants of his car. These can be used to smother an incipient fire in its very early stages, if necessary, as well as comfort-giving wraps. By the way, this motorist was presented with an excellent heater for his saloon's rear compartment last year as a Christmas present. It obtains its heat off the water-cooling radiator system which circulates its hot water through an additional coil of pipes with a valve to control its temperature. It is most efficient, he tells me. Fashion in spare-wheel covers runs to chromium metal coverings in place of cloth nowadays, and these cost from 37s. to 55s. each. They make a smart and useful present. Also there are several makes to choose from. Rubber pedal covers for the accelerator are always acceptable, and cost from one shilling to half-a-crown, according to the make of car. Also they are a safety device, as the foot is not apt to slip off the pedal. Artistic mascots, mirrors, ash-trays, and companions with regular beauty-parlour fittings, are other suitable gifts to car owners, irrespective of their sex.

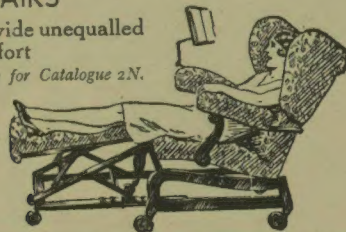
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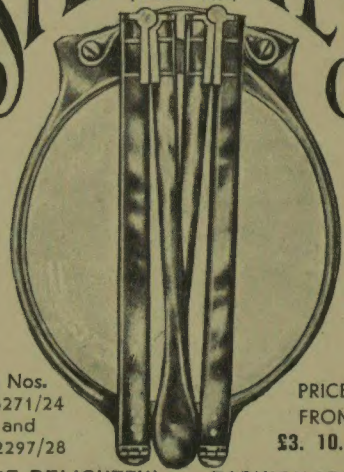


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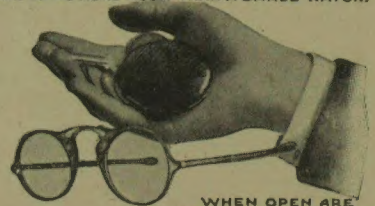


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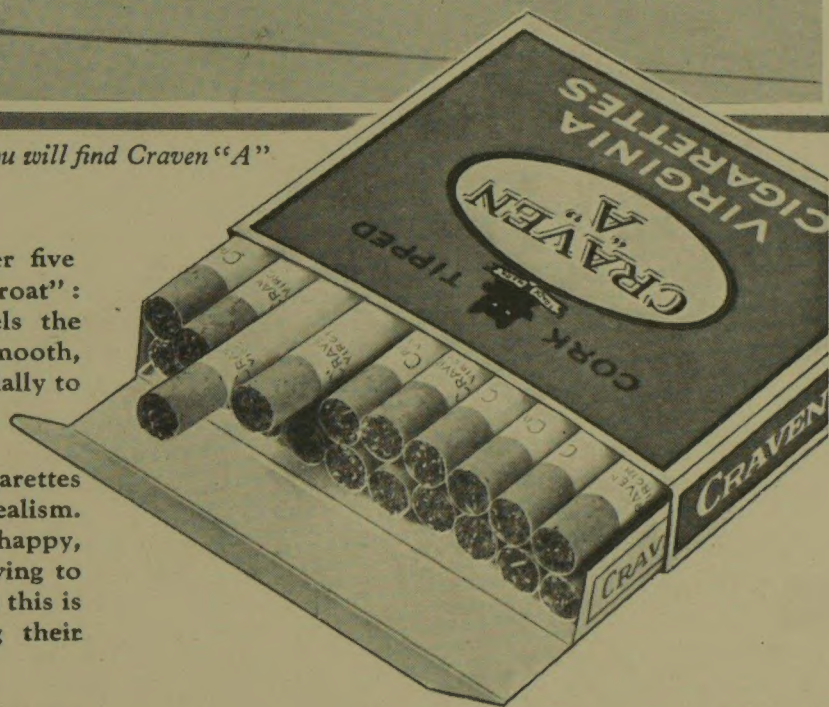
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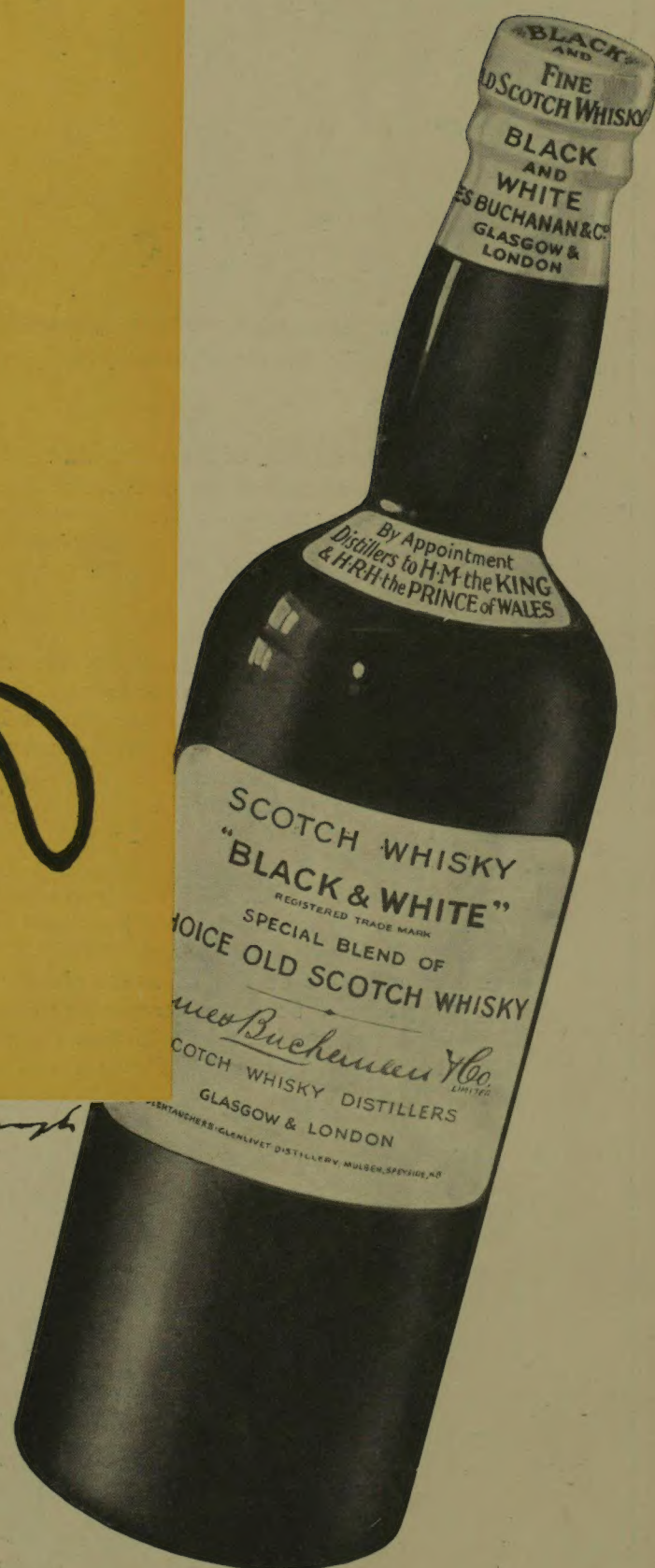
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